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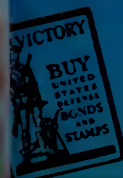
HOME MOVIES



Harold M. Lambert

January • 1943

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



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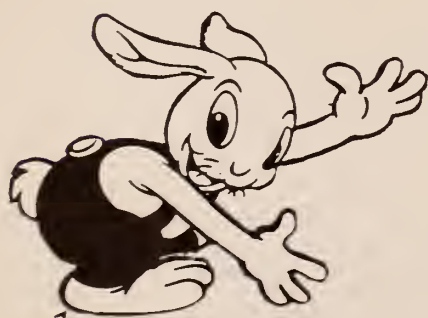
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home MOVIES

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JANUARY

1943

NUMBER 1

VOLUME X



REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

ARTHUR E. GAVIN
EDITOR

GEORGE W. CUSHMAN
J. H. SCHOEN
Associate Editors

C. E. BELL
Photographic Editor

L. C. BUSCHER
Art Director

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Information PLEASE

Emulsion Speed (J. R. Arndt, Littleton, Colo.)

Q. How much faster is an emulsion speed of Weston 24 than one of Weston 12?

A. All Weston values can be relatively compared. An emulsion rated Weston 24 is twice as fast as one rated Weston 12. And an emulsion rated 16 requires twice as much exposure as an emulsion rated 32.

Fast Film (Don DeLaun, Ithaca, N.Y.)

Q. I have a roll of Super XX pan film in my camera. Part of it has been exposed on a number of interior shots. I wish to expose the rest out of doors but find I cannot stop down my lens enough—the film's too fast. What can I do about this?

A. The professionals, faced with this problem, would place a neutral density filter over the camera lens to compensate for the high film speed. You can do the same thing, or use any one of the heavy filters—orange, red or green—if you do not mind the over-correction that will result. If your outdoor exposure with super-speed film called for an opening of $f/22$ for example (which your lens does not provide) by using a 23-A red filter before the lens you can shoot this film at $f/16$.

Auxiliary Lenses (J. H. Hopper, Belton, S. C.)

Q. Why is it necessary to use an auxiliary lens when working with a titler; also, how can I distinguish one focal length auxiliary lens from another? When using a camera with lens in focusing mount and with lens set at infinity, is it necessary to use an auxiliary lens to shoot titles at distances from 12" to 24"?

A. The first part of your question is answered in Dr. A. K. Baumgardner's letter which appeared in the December 1942 issue. Here's the specific paragraph which pertains to your question:

"... we know that we must set the camera lens for infinity (in shooting titles with auxiliary lenses—Ed.) which, if used alone, will focus parallel rays of light at its own focal length. When we photograph a title at short range, we do not have parallel rays of light and therefore place an auxiliary in front of the camera lens which will render them parallel before entering the lens system in order to retain the same focal length."

In short, the auxiliary lens converts the camera lens to one of short focus. If you purchase auxiliary lenses from

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

an optical supply house, or use lenses from reading spectacles on sale at the average dime store, you will find both the diopter rating and focal length of the lens indicated on a tiny label cemented to the lens. Usually figures appear as: $4/10$ which would indicate a lens of 4 diopters or 10-inch focusing distance. Top figure always indicates diopters, lower figures the focusing distance.

The answer to your last question is yes. An auxiliary lens must always be used when filming titles at a distance less than that provided by the minimum focusing distance of the camera lens. Some camera lenses will focus down to 2 feet. With such lenses, title cards may be photographed at a distance of 24" without use of an auxiliary lens.

Splice Curl (D. Van Heusen, Allentown, Pa.)

Q. All the splices I made in my last reel of film are curled or warped, making projection of the film difficult. What caused this? I used ——— film cement.

A. Old, deteriorated film cement probably caused the trouble. Get a fresh bottle of cement, any brand, and resplice your film. You'll note at once the difference fresh cement makes.

Increasing Speed (John Halcross, New Haven, Conn.)

Q. I have been told it's possible to step up speed of Kodachrome film for use in filming night exteriors, etc. How is this done? How much is speed improved?

A. Kodachrome film may be hypersensitized by the mercury process, i. e., the film placed for a period of 24 hours in a light- and air-tight jar preferably of china or glass in the bottom of which is placed a small quantity of mercury. (See pg. 130, March 1941 HOME MOVIES). Vapor from mercury permeates film, increasing its sensitivity.

Hypersensitizing gives same result with either regular or type "A" Kodachrome; increases speed about one full stop; and gives same results whether

• Continued on Page 28

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The Reader



SPEAKS

Hyperfocal Distance

Sirs: In the July issue there is an article titled "Controlling Focus For Better Photography" by William Bornmann which is very good. We ought to have more like it. But this article seems a little too technical to me, especially regarding the tables of hyperfocal distances and depth of field. In connection with the tables, article states: "Camera will be in focus from 1/2 the hyperfocal distance to infinity for various stops." However, the author did not explain if the tables were for a fixed focus or a focusing lens. Please have Mr. Bornmann explain this.—O. W. Prior, Everett, Washington.

William Bornmann's reply follows.—Ed:

Dear Mr. Prior: The table of hyperfocal distances and table of depth of field referred to are both for focusing lenses. The hyper-focal table shows the maximum range of focus for any given f/ stop. The fixed focus lenses of cine cameras are pre-set at the factory at the hyperfocal distance of the largest opening. Thus if a fixed focus lens is rated f/3.5, hyperfocal setting is based upon this opening, set for an average focusing distance of about 12 feet. Thus everything from approximately 6 feet (1/2 the hyperfocal distance) to infinity would be in sharp focus.—Wm. J. Bornmann.

Single Frame Release

What reader can help this cinebug revamp his camera?

Sirs: Would like to contact a movie amateur who has successfully installed a single frame release and/or a backwind device in a model 20 or 25 Cine Kodak. Wish to build similar gadgets for my own camera.—Harold Georgens, 3622 205th St., Bayside, L. I., N. Y.

Fault Remedied

Funny how cinebugs often solve problems that baffle the factory experts. Take this reader for instance:

Sirs: In last August's issue, James Machamer, Houston, Texas, related in "Information Please" how he was having trouble with his camera producing an out-of-focus effect on one side of the film. He thought it was lens trouble and you suggested fault might lie in channel of film gate. I, too, have had the same

trouble with my 8mm. camera. I sent it to the factory twice but they told me they checked camera carefully and could find nothing wrong. Finally I decided to analyze and correct the trouble myself at risk of injuring my camera. I removed the gate and bent the pressure spring so as to effect greater tension on the film. Since then, I have had no further trouble with out-of-focus film.—Paul McDonald, Chicago, Ill.

Screen Tests

Sure this isn't a plug for Janet, Joe?

Sirs: Recalling article on 16mm. screen tests in the December issue, thought you and readers might be interested in the following paragraph from movie column of L. A. Daily News:

"You've not heard of Janet Hovey, probably, but Fritz Lang says its only a matter of time. She's the first player signed for his permanent picture stock company. From San Francisco, Miss Hovey read of Lang's search for talent. She sent him a home-made 16mm. test of herself and that brought on the contract plus a small part in "Unconquered." Fritz Lang is a Hollywood producer-director.—Joe Millare, Glendale, Calif.

Good Idea

We like this suggestion, hope other amateurs will likewise offer their services:

Gentlemen: Thousands of movie amateurs are away from their homes and many have left both camera and projector at home. I'm for sponsoring a

• Continued on Page 28

RECOGNITION

In addition to the Lloyd Bacon Trophy which he won for his superb 16mm. Kodachrome film, "Warriors of Another World," in HOME MOVIES' 1942 Contest, Dr. Richard L. Cassell, has received several offers to market prints of his film.

Because of the unusual depth of focus obtained by Dr. Cassell and the general over-all excellence of his photography, the film has great possibilities as an educational and scientific document. Top bidders for reproduction and distribution rights are firms prominent in educational films field.

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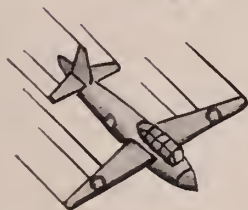
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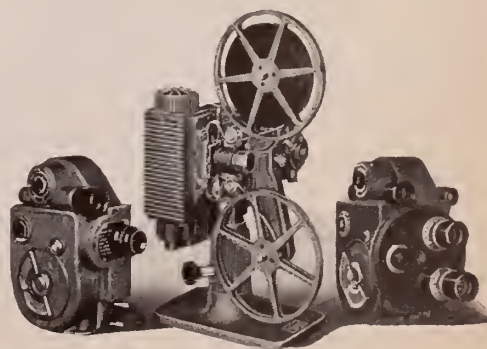
In play schools, day nurseries and homes,
it is bringing wholesome entertainment
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Owners of home-movie projectors, more
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From the Aleutians to the Solomons, from the Caribbean to Iceland—our sailors, marines, airmen and soldiers are entertained, their spirits buoyed up, their morale maintained with frequent 16mm. showings of the latest Hollywood releases. The government considers these movies so vital to the war effort that the films are given the right of way on transport planes!

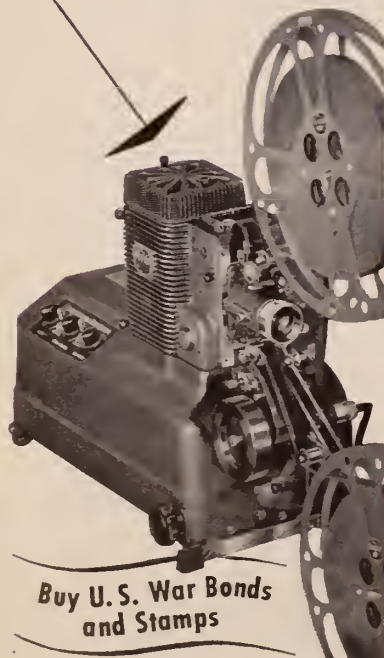
In addition, 16mm. motion pictures are widely used as aid to training in all branches

of the service—and as such have done a great job to speed up learning and increase the effectiveness of military teaching.

In this connection—thousands of Ampro precision projectors are serving for both training and entertainment in the U. S. armed forces—and many more are on the way. Ampro is engaged 100% in the production of precision war equipment.

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PRECISION CINE EQUIPMENT

HOME MOVIES

Published in Hollywood

JANUARY 1943



• Table top photography, cinemicrography and filming titles will constitute a large measure of the average filmer's activities during 1943.

WHAT does 1943 hold for the movie amateur? Will movie making be restricted further by rationing and priorities? Will it be possible still to buy equipment and film? These and many other questions are troubling the minds of the nation's cinefilers as we enter upon a new year. Surprisingly the picture is not anywhere near so bad as some pessimists would paint it.

The photographic industry has been hit the same as every other business. Yet right up to this writing, few movie amateurs have any reason to complain. Any noticeable lessening in filming activity has been due chiefly to stowing away of cameras for the duration by men entering the service. Naturally this has had its effect on club activities, too. But on the whole, most clubs are carrying on normally, slanting their programs toward educational sessions and screening of films, where production activities must be curtailed.

Photography has been geared to our prosecution of this war which means that not only are our fighting forces demanding tremendous quantities of photographic equipment and supplies, but defense industries are using photography on a scale never dreamed of before. Training films, V-mail and much of the field operations of the Signal Corps photographic division require tremendous amounts of 16mm. film. Industry is turning more and more to 16mm. training and educational films to prepare green hands to man the implements of war production. Hundreds of 16mm. reduction prints of each new major Hollywood production are now being regularly turned out for exhibition to armed forces overseas. Thus the greatest amount of 16mm. safety film in the history of the business is being consumed every day for purposes other than amateur movie making.

In spite of this, the amateur's supply of cine film has been only slightly affected. On December 15th the War

B Y C U R T I S R A N D A L L

Production Board announced that effective that date, the amateur's supply of film would be cut 50 per cent. It must be admitted that this is a very reasonable restriction. It means that the man accustomed to buying six or a dozen rolls of Kodachrome at a time must now be content with one or two, so a brother filmer can get film also. Considering the lessened demand for film due to the number of inactive filmers now in service, the average amateur still will be able to purchase his reasonable requirements. Summed up, it means little or no effect will be felt by this, the first, restriction on film.

Equipment? As this is being written, at the height of the Christmas shopping period, most camera stores seem well stocked with popular makes of cine cameras and projectors with new buyers plentiful. Manufacture of all 8mm. and 16mm. cine cameras and projectors has ceased for the duration and when present stocks are sold, there will be no more until the factories again turn to civilian production. For sometime to come, therefore, the average movie amateur will be able to deal in the new equipment market—that is, of course, if its not a 16mm. sound projector he

wants. Due to government needs, these are no longer available.

As to equipment and accessories, there are still ample splicers, editing boards, film rewinds, reels, humidor cans, screens, titlers, etc., on dealer's shelves. Nor is the home film processor restricted. Chemicals are as readily available as before.

Only those wishing to film indoors who do not already have photofloods and reflectors are to remain disappointed. Photofloods were put under priorities by a government limitation order on October 24th and it takes a priority rating of AA-5 or better to buy them—which eliminates the amateur entirely. So if you've a supply of photofloods, treat them kindly. Don't burn them longer than necessary and store them where jarring or heavy vibration will not damage the filament.

As substitutes for photofloods one can still buy projection lamps, spotlight bulbs and some high powered mazda lamps such as used in the studios, but these usually require alteration of the reflector in some way to accommodate them either because of size or type of base.

• Continued on Page 24

They plan 'em, shoot 'em like professionals!

B Y J A C K I R W I N

KEARNY, New Jersey, is no small town. It is the site of the world-famous Pulaski Skyway of the Lincoln Highway. It boasts a number of important industrials—DuPont plastics, Western Electric cables, Congoleum-Nairn floor coverings to name a few. No less important to many of its citizens is Continental Motion Pictures, a Kearny amateur group that has been successfully producing non-theatrical motion pictures for six years.

Continental Motion Pictures, as an organization, differs from the average amateur cine club in that it was organized for the express purpose of regularly producing full scale motion picture dramas, comedies and documentary films in 8mm. and 16mm. It began several years ago when John McNaught, one of its directors, was presented with an inexpensive movie camera that cranked by hand. By coincidence, a friend also came into ownership of a cine camera about the same time. To-

gether, they embarked on a plan of serious movie production. They wanted to make movies — not random shots of everything under the sun, but movies that tell a story. Like those made in Hollywood.

Since then, the organization has grown to an impressive membership of serious-minded cinebugs, most of whom have not yet reached the age of twenty. It has become the nucleus of a nation wide organization of amateur movie makers—the Amateur Movie Producers of America. It has produced more than sixteen complete productions. It has been given wide publicity in such national publications as PIC, American Magazine, Design; also in newspapers from coast to coast. Continental Motion Pictures and its producing staff have been featured in such popular radio programs as Dave Elman's Hobby Lobby, Camera Club of The Air, and the Bright Idea Club. Pathe News featured them in a newsreel.

The pool of members' equipment available to this group is enormous. There are no less than half dozen 16mm. cameras, an equal number of tripods, a score of clamp-on reflectors, six Kodak twinlenses mounted on collapsible metal stands, four projectors, and, of course, ample exposure meters, and other incidentals.

The organization, very business-like, is divided into departments: photographic, make-up, script-writing, editing, titling, etc., similar to a Hollywood production unit. There's even a location department in charge of a portable commissary with electric stoves and culinary equipment that boasts ability to feed a group of 20 or more in the field.

Biggest incentive, perhaps, for this organization is fact they have a definite outlet for their films. Pictures are consistently screened in local schools, auditoriums, and civic clubs and the money received from showings is re-invested in new equipment and film.

"Hansel and Gretel" and "Little Red Riding Hood" have proven two of Continental's most popular photoplays. In fact it was the local school children's reaction to these pictures that gave Continental open sesame to grammar schools in the state of New Jersey. "Jewels of Desire," "Aunt Cora's Visit," and "Out Camping" are titles of other more serious productions for adult audiences.

Their "Sadie and Mabel" series is one of the most interesting phases of Continental's work. As two female reporters Sadie and Mabel have made four films, their latest being "Out Camping," the story of a trip to the north woods of Maine. On the trip they capture an escaped convict and scoop all the papers with their story.

Continental likes to think that "The Tagg Family" started the family series of films which were in vogue several years ago. Two films were made starring this "lovable" family. The latest to be produced was "Aunt Cora's Visit," the tale of an aunt who wanted to help spend an inheritance that never came.

An approach to the ultra-dramatic was reached when Continental started to produce their latest film, "The Refugee," written by the Continental staff. The group is proud of the fact that their story was written way before Hollywood or other story writers hit upon the

• Continued on Page 22

Rudolph Hoffmann—Crowell Publ. Co.



• Shooting pictures is serious business with Continental Pictures' producers. Casts are invariably small, rehearsals plentiful, and everyone has a definite job to do. Here Robert Johnson handles camera on scene in recently completed photoplay. John McNaught directs, Dorothy Morison checks the script and Bob Mason readys a reflector unit for a closeup.



• A novel treatment is the telling of the story by means of colloquialisms depicted or enacted: 1—"Rose colored glasses." 2—"He pulled the wool over her eyes." 3—"They lost their heads and were hitched!" and 4—"They painted the town red."

SOMETHING new and refreshing in amateur-produced 16mm. sound-on-film motion pictures is "Cine Whimsey" in which post-recorded lip-synchronized sound is successfully employed in a combination of narrative, dialogue and sound effects. "Cine Whimsey" is a romantic fantasy with definite European cinema treatment. The story of "boy meets girl and marries her" is depicted in a number of situations built upon typical American colloquial expressions, as for instance: "She swallowed it hook, line and sinker;" "They painted the town red;" "He pulled the wool over her eyes," etc. Staging of scenes often reached the realm of surrealism as for instance, following the narrator's colloquial comment: "She gives him the eye," a closeup shows the girl's winking eye in the palm of the boy's hand—a clever piece of trick cinematography.

The oddity of such treatment naturally makes for considerable controversy. There are some who will fail to appreciate this picture: others—more artistically inclined and perhaps with a heritage of the European cinema art—

"Cine Whimsey,"—an amateur sound film

B y J . H . S C H O E N

will evaluate its merits in the light of fantastic yet artistic cine story telling. The idea is particularly adaptable to post-recorded sound where a mixture of narrative, music and sound effects easily can bridge cueing errors in dubbed lip-synchronized dialogue.

Briefly, the story concerns a stenographer, tired of the daily grind, who is given a week's vacation with pay. She meets a boy at the beach, and a hasty marriage ensues while both are under influence of cocktails. The boy relates his past, insists he's no good, but promises to reform. The girl forgives him and they look forward to a "Happy whimsical marriage," to use the narra-

tors closing words.

Colloquialisms are used freely by the commentator in describing the story and action and each colloquialism is enacted or depicted.

Particularly interesting is the clever professional opening given the picture. Before the first scene flashes on the screen, the sound of a motor truck and screech of a traffic cop's whistle is heard. The first shots shows a delivery truck drawing to the curb and tossing a bundle of magazines to the pavement. A closer shot shows them to be the magazine TIME. Hands come into the scene, cut the strings on the bundle and

• Continued on Page 27

The End

Christmas 1942

• Two title cards in which vignetted air-brushed effect in background design was created by the simple process set forth here by the author. Below—showing simple step-by-step process in making air-brushed effects in title card designs.

ing a simple tooth brush and a piece of ordinary window screen. Dipping the brush into paint, it was drawn over the screen which was held above the title card. The paint laden bristles being drawn over the screen would flick minute particles of the paint over the title card, creating a reasonable approach to an airbrush effect. Another amateur simply used an ordinary paint brush; the brush, dipped in paint, was struck against a solid object held near the title card, splashing particles of paint over it. However, where a fine airbrush effect—a good imitation of the real thing was wanted—these two systems fell far short of success.

I found the simplest method of gaining an airbrushed effect was to use ordinary pencil lead, rubbed gently on the title card as pictured in the sketches below. The two titles at top of page are examples of the airbrushed designs created by this method. The whole procedure is very simple if one will follow the illustrations.

AIRBRUSHED *designs for titles . . .*

B Y R U S S E L L T H O R P E

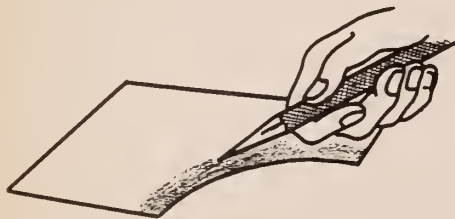
ONE professional title effect coveted by the amateur more than any other is the airbrushed designs and decorations often seen in the backgrounds of many titles in many current motion pictures. In Hollywood, air-brushed designs in title cards are produced by artists with the aid of an in-

strument that is nothing more or less than a diminutive spray gun.

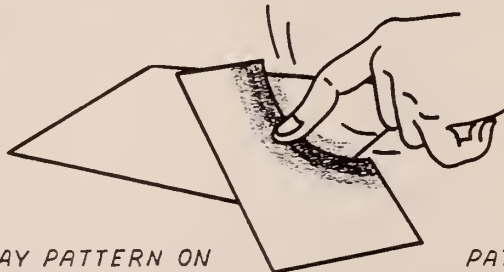
With such an instrument usually beyond the means of the average amateur, he has sought other ways in which to imitate the airbrushed effect in creating background designs for his titles. One amateur conceived the idea of us-

To create the drapery design shown in the "End" title above, two patterns were cut from card board—one with an inverted curve edge, the other a plain rectangle. To produce the curved design, the curved edge of pattern was coated with graphite from a soft pencil lead as shown in the 1st sketch. This pattern was then laid over the title card, as shown in 2nd sketch, and the pencil graphite rubbed off the pattern on to

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APPLY PENCIL LEAD GRAPHITE
TO EDGE OF PATTERN



LAY PATTERN ON
TITLE CARD - RUB
OFF GRAPHITE



PATTERN IN
AIR-BRUSH EFFECT RESULTS



PATTERN CUT
FROM PAPER



BLACKEN WITH
PENCIL LEAD



LAY PATTERN ON TITLE CARD - GENTLY
RUB OFF GRAPHITE TO FORM OUTLINE

GOT a piano in your home? Or perhaps a violin? Is there also a child in the family who is taking lessons on the instrument? Then here's a home movie scenario just made to order for you. Notable for its fine continuity and fact it requires no subtitles, this fine scenario is from the pen of a successful European movie amateur. The author prefaced his original script with the remark: "A title is good, but a good scene is better," and the manner in which his scenes are written ably proves his point. The action, very frequently in closeups, tells the story adequately.

While story is built around a music lesson given a child on a piano, other instruments may be substituted for the piano such as violin, accordion, trumpet, etc., without detracting from or altering the story idea. Producing this scenario will also prove the filmer's ability in staging effective reaction shots which play such an important part in the story. By picturing reaction of the maid, the canary, the pet dog and a drayhorse, what is going on at the piano can be conveyed to an audience more eloquently than with the most carefully staged scenes of child and tutor.

The story presents little, if any, casting difficulties. The child, who is to be pictured taking the lesson, should be capable of acting the part in a most natural manner. Most any child, boy or girl, given kind and patient direction can handle the part. Others required are the music teacher, preferably an elderly man; the housemaid, a canary, dog, and a horse. Where any of the three animals are unavailable, substitutes or equally good situations will suggest themselves as alternatives.

THE MUSIC LESSON

SCENE 1. Closeup—doorbell button. A man's hand comes into the scene and rings twice.

SCENE 2. Medium closeup—front door of home. Door opens and music teacher enters. Cut as door starts to close behind him.

SCENE 3. Interior of home. Front door, through which teacher just entered) in immediate background. Child greets teacher, offers hand, and leads him out of hall ostensibly toward piano.

SCENE 4. Medium shot. Interior, living room. Piano in immediate background. Child and teacher come into scene. Child none too eager to com-

mence lesson. Slides soberly upon piano bench. Teacher sits beside child, opens up music case, places music on rack, all the while joshing the child to put him in right frame of mind. He urges child to begin playing.

(In staging this scene and all subsequent takes of the same scene, place child on bench so he will be nearest the camera.)

SCENE 5. Closeup of child's hands on piano keys as playing begins.

SCENE 6. Medium shot with camera placed immediately back of child and teacher. Child is playing, teacher waving hand, keeping time with music.

SCENE 7. Closeup of teacher's foot beating time as piano being played.

SCENE 8. Closeup of teacher's hand beating time, with movement getting slower and slower.

• This picture suggests the type of close-up and camera set up that should be employed in filming most of the scenes for "The Music Lesson," the delightful home movie scenario offered here.



SCENARIO FOR INDOOR FILMERS

B Y S Y D N E Y L A N D I N

SCENE 9. Medium shot—same as scene 4. Teacher's hand beating time as in previous shot. Teacher inclines head towards child's hands as though examining them closely. He picks hands from the keys. Looks at them for a moment then with startled expression looks at child.

SCENE 10. Closeup of child's hands in professor's, showing child's hands dirty.

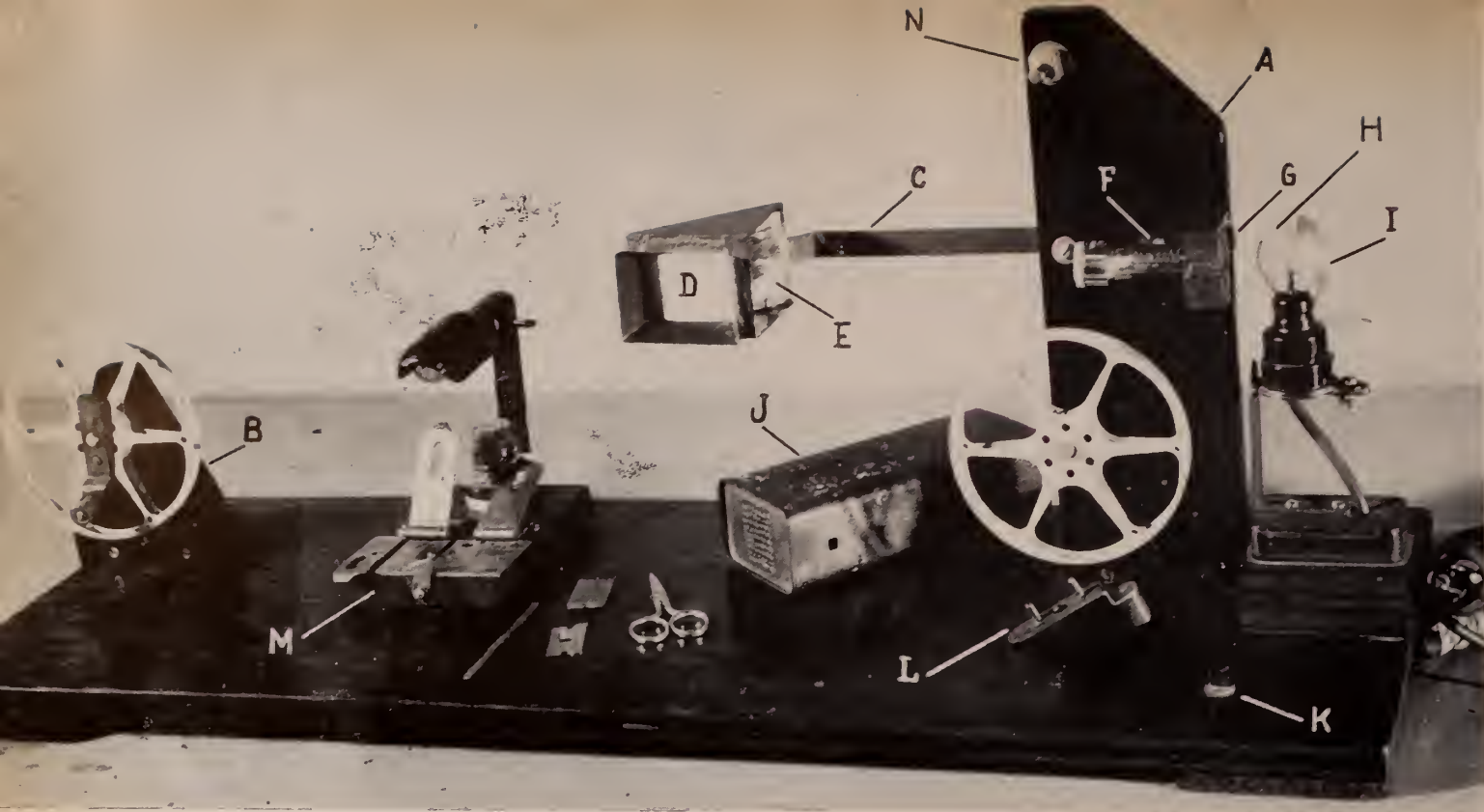
SCENE 11. Back to scene 9. Teacher scolding child about dirty hands. Sends him away to wash them.

SCENE 12. Medium shot. Child leaves piano shamefully, exits from room with camera following in panning action.

SCENE 13. Closeup of child's hands in washbowl scrubbing.

SCENE 14. Back to scene 11. Teacher

• Continued on Page 26



• Fig. 1—Novel editor constructed by author which includes rewinds, splicer and a filmviewer that projects film image on ground glass screen.

A WAR-TIME EDITING BOARD FOR GADGETEERS

B Y A L M O R T O N

Now that many important cine accessories are unavailable because of war restrictions placed upon their manufacture, building our own gadgets assumes greater importance as one of the most enjoyable phases of our hobby. Fortunately, most of us still have materials in our garage or workshop junk piles with which to make a camera gadget or an accessory for titling or editing our films.

Perhaps the most popular cine accessory, based upon one recent survey, is the complete editing board with rewinds, splicer and most important of all—a good film viewer. Several such editors are, or have been, on the market for some time. The movie amateur who may be unable to buy one at this time can easily make a satisfactory editor that will serve his purpose by following the plans and instructions given here.

Total cost of this editor can be as little as \$2.00, depending of course, upon the materials already available, how much you may want to "fancy" it up, and whether or not you will use your projector lens in viewer unit. Inasmuch as most readers probably have a splicer, details for constructing the home made splicer shown in illustration of editor above will be omitted here.

The baseboard should be about 12"x 32"—uprights $\frac{3}{4}$ "x4", strengthened by backing them up with a small piece of $\frac{3}{4}$ " stock. The main upright A should be about 13" high. Mount the reel spindles near the left edge, as shown—one on the bottom just high enough to clear a 400 ft. reel, and one near the top. The small upright B which forms rewind at left is 5" high and the spindle is mounted in the center high enough to clear a 400-ft. reel.

The spindles are made from square headed bolts $\frac{5}{16}$ "x2 $\frac{1}{2}$ ". The heads are sawed off, leaving the shoulder. Screw on two nuts far enough so that a reel will just run freely between them and the shoulder. The two nuts act as spacers to line reel up with the film aperture.

Half way between the two reels on the tall upright, fasten a piece of strap iron C about 12 inches long and bend in about 3 inches on the end at a 45 degree angle to support the viewer.

The viewer is made by fashioning

a piece of tin to hold a ground glass or frosted celluloid screen D, backed by a metal mirror E set at 45 degrees. This mirror should be of polished stainless steel or chromium. A glass mirror will create a double image. Piece of ground glass can be obtained from any glass store or photographic dealer.

Cover the top and bottom of the triangular shaped holder and paint the inside black to kill unwanted light reflections. To further cut down unnecessary reflections and increase brightness of viewer screen image, solder a flared piece of tin around the border of the screen. Paint the inside black. Bend a piece of tin around the strap iron support and solder it to back of the viewer box to serve as a mount for the viewer. After the viewer is adjusted so that lens throws a picture squarely on the screen, the tin mount should be crimped to lock it in that position.

On a level with the strap iron which holds the viewer and on the extreme right side of the tall upright, fasten the

lens holder F and film gate G. The lens holder is designed in such a way as to permit the lens to be moved back and forth to bring image into focus upon the ground glass screen. It is pictured below, in Fig. 2, and may be made of a heavy piece of tin or other sheet metal. One piece, bent in the form shown in sketch, will provide the complete lens holder and the means for attaching it to the upright A.

An alternative for this fixture is to purchase, from a hardware or dime store, one of the metal spring broom clips. These are originally intended for purpose of holding broom and mop sticks in place in broom closet. These are easily bent to fit any size projector lens.

With this fixture in place, it is ready to take the lens for the purpose of centering and focusing same upon the ground glass screen D, after which the lens holder may be securely screwed in place. As already suggested, it is unnecessary to purchase a separate lens for this purpose. The lens from your projector may be "borrowed" as needed and fitted into place to complete the viewer assembly.

Of course, it is more convenient to have the lens permanently in place at all times and where this is desired, it is suggested that an odd projection lens be purchased. These are usually available from camera stores, most of whom have several old model projectors of the cheaper grade in stock which were taken in on trade for new models. The lenses from such projectors usually may be had for a dollar or two.

The film gate G is constructed as follows: Base is a rectangular piece of heavy tin about $1\frac{1}{2} \times 2\frac{1}{4}$ fastened to the edge of the heavy upright by two screws. Cut an aperture in the gate the size of a single frame of film where it will line up with the lens. The guides are made next. Cut from tin and bend to shape in a vise. Smooth the edges with a fine file or fine emery cloth. Next, cut a piece of felt to match the face of the gate and mount the film guides to the gate using the felt as a

washer to protect the film. The guides can be fastened to the gate by using small rivets made from nails. For details of film gate see sketch below.

The spring arm (See B - Fig 2) should be fashioned next and may be either soldered or riveted in place. It should be made so that it doesn't touch the picture area but merely rides edge of the film near the perforations to keep film in place as it passes the aperture. Tension should be just enough to hold the film in place without drag.

Next mount the 15 watt light H back of the aperture. Bend and affix a cheap chromium spoon for a reflector as shown. The light can be elevated to the correct height by using three layers of $\frac{3}{4}$ inch wood and a piece of strap iron as shown in photo. The third layer of wood is smaller than the others and forms a glove fit for the talcum powder can light cover J. An aperture must be cut in the can to match aperture in film gate. Also, holes must be punched in top of can to allow heat to escape.

The three pieces of wood forming lamp base are securely fastened together and then mounted to the editor base by one screw at the near right corner. This allows the entire lamp assembly to swing away from the gate for easy threading. In other words, it is necessary to shift reel from top spindle on support A to left rewind spindle B, and vice versa during the process of viewing, editing and splicing the films. The winding cranks remain in the reels.

The small light socket can be purchased complete with switch. Also, an outside switch can be mounted to control all lamps on editor. The one shown in the photo K is a 4-way switch. First position of switch lights the viewer lamp, second, the work lamp, third, turns off viewer lamp and leaves work

lamp on, and fourth turns all lights off. It's mighty handy but not indispensable.

To provide rewinding action, a simple expedient is employed that involves attaching small cranks to the reels themselves as shown in photo. With the cranks in place, reels may be turned forward or backward. Cranks are attached to reels by means of split pins which fit into the small holes in the reels as may be seen in the picture. Where reels do not have these holes, holes may be drilled into them for the purpose. The cranks may be fashioned from strap iron, bent to shape and the split pins and handle soldered or welded into place.

The splicer should be mounted on the baseboard midway between the viewer and the left rewind, and with the film track centered on the line of travel of the film between the rewind and the spindles on the upright A. This allows ample room to work with the film for either cutting or splicing.

On the board described here, a work-light was mounted immediately above the splicer. It is supported by a strap iron bracket, made of the same material as the bracket C supporting the viewer, and attached at the back of the baseboard. To this was attached a small candelabra light socket that takes a 7 watt 110 volt light bulb. However, the nightlights that are now available at most dime stores will serve admirably for this purpose and may be easily attached to the bracket. Also, they include a snap switch in the base and may be had for either the standard base or candelabra base lamps.

Now, a few pointers on using the editor. In use, the film passes from the upper reel N, past the aperture to the lower reel in exactly the same position as in projection. The emulsion side is away from the lens and shows a clear, enlarged picture on the screen. The pictures will be transposed but this is a minor consequence in comparison to the advantages of keeping the emulsion side up, not only for film protection but to be in correct position for splicing. When the place to cut the film comes along,

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• Sketched below are details of construction of principal parts of author Morton's editor. An innovation is method that provides for "borrowing" lens from projector to furnish element for projecting film image on ground glass of viewer.

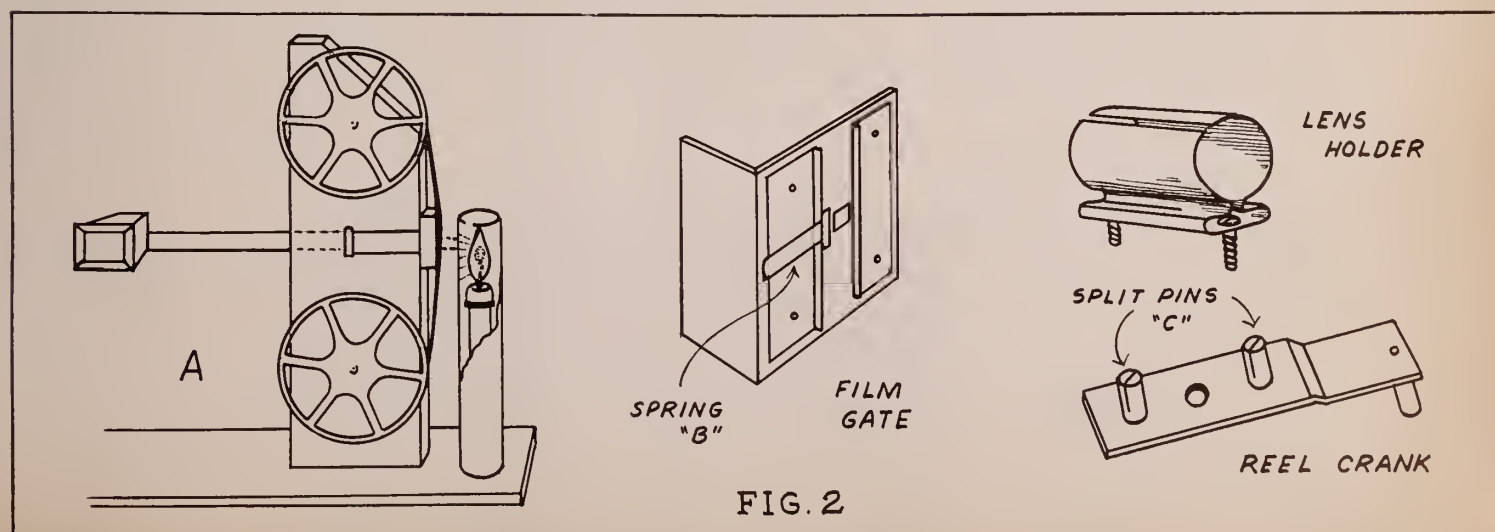


FIG. 2



• Blue photofloods are manufactured only for one purpose—to supplement daylight. Here, blue photofloods are employed as booster lights in an exterior scene otherwise illuminated by daylight.

Color filming with **blue PHOTOFLOODS**

B Y R A Y G . M c L A U G H L I N

RECENT queries to the editors suggest that some amateurs are confused or at least are not fully informed regarding the values and limitations of blue "daylight" photoflood lamps, especially when used with Kodachrome. A recent question concerned the probability of using blue photofloods as a means of illuminating interiors that were to be filmed entirely with regular outdoor Kodachrome.

It is erroneously believed by some that the illumination supplied by blue photofloods approximates that of daylight both in intensity and in color and, therefore, it would be possible to successfully use these lamps in lighting interior sets to be filmed with regular Kodachrome. This is not only untrue but the light emitted by blue photofloods is of lesser intensity than that of regular photofloods due to the blue color of the glass from which the globe is made.

In Kodachrome photography, not only are the direction and intensity of the lighting important, but also color of the light. Ignorance of this fact probably accounts for much of the unsatis-

factory results which have been had by many serious amateurs using color film. Long before Kodachrome was introduced, photofloods had become the established means of illumination for indoor photography where artificial light was used. When the type A Kodachrome emulsion for interior use was evolved, it was based upon a standardized color temperature of the original white photoflood bulb. The color temperature of these photofloods is still much lower than natural daylight even though it is higher than that of the average household mazda lamp. And in spite of its visual brilliance, the standard photoflood emits less blue and green light as compared to its emission of red and yellow. Daylight or "regular type" Kodachrome, therefore, if used indoors with regular photofloods, would produce pictures preponderantly reddish in tone. Thus we have in the regular photoflood a lamp which is not only lower in color temperature than natural daylight, but deficient in its ability to emit adequate blue and green light for regular Kodachrome photography.

The blue "daylight" photoflood, on the other hand, while possessing an inherent ability to correct the color of light, is likewise short of actual daylight in color temperature, being rated at 4000° K when burned at 120 volts as compared to the color temperature of daylight of approximately 6000° K. for which regular Kodachrome is balanced.

Blue photofloods are manufactured only for one purpose—to *supplement* daylight. If an interior must be filmed which requires artificial light but where some natural daylight is coming through a window within the field of the camera lens or even outside the camera range, blue photofloods are required to *balance* the illumination for color for daylight Kodachrome. These lamps are recommended for no other use. It is uneconomical to use the more expensive blue photofloods with daylight Kodachrome as the sole source of illumination. The color values are not as critically held to an absolute color temperature as is the case with regular photofloods. This is a practical difficulty arising out of the fact that it is not feasible to make lamp bulbs of tinted glass with the same accuracy as filters are constructed.

In using either white or blue photofloods, it is important to maintain the correct voltage for which the lamps are made to burn. This at once presents a difficulty for the average amateur shooting pictures in the home, for certainly few, if any, have the means at their command to regulate the voltage in the power line entering the average dwelling. This statement is offered, however, to indicate one of the difficulties that lies before the amateur seeking the pinnacle of perfection in indoor Kodachrome photography. In studios, it is possible to regulate current voltage, to increase or decrease it according to number of lights being used, in order to obtain the maximum efficiency from incandescent lights.

With the electrical load required in lighting the average amateur indoor setting, some drop in voltage is certain to result. And if shooting takes place in the early evening hours, the voltage will be even lower. In professional studios, if the voltage is low and cannot be raised, color temperature is compensated for through use of filters, al-

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• Proper placement of lights is important to achieving an even, overall contrast in titles. Reflectors should be adjusted to cast light from each side rather than directly from camera position.



Successful titles depend upon careful EXPOSURE

BY GEORGE W. CUSHMAN

RECENT articles appearing in HOME MOVIES on the subject of home movie titling have treated the phases of title composition, background selection and styles of title lettering or type. This month we take up the subject of exposure and the elements of contrast and developing as they affect the final photographic result.

All the care and planning that goes into preparation of a title is quickly lost it, in the final step—photographing the title—exposure is incorrect. On the other hand, if contrast between title text and the title card or background is at a minimum, a poor title will result even with accurate exposure. And where the amateur develops his own positive film titles, he may expose carefully on a highly contrasty title, yet achieve poor results through careless developing.

Let us consider first the problems of the filmer shooting titles on regular reversal film. One hurdle—that of proper development (or processing) of the film—is overcome because the laboratory takes care of this. Left for him are the problems of composition and filming. Since we treated the subject of contrast in title composition at some length in the November issue (Pg. 426), we shall

summarize by reminding that the most successful black and white title will result from a jet black card lettered in snow white ink.

On the subject of filming the title, placement of lights is most important where title is to be photographed under artificial light. In spite of the wide beam of light emanating from the average photoflood reflector, especially at distances of from 12 to 24 inches from the title card, it is possible to light the title card unevenly with the result that "hot spots" or uneven density in the background may result. Nearly all of us have seen home made titles where the edges appeared lighter than the rest of the title, or the center or one corner appeared lighter. This was because the light from photofloods was not evenly distributed over the title card.

This uneven light distribution is not visible to the naked eye and so cannot be detected and corrected before starting to photograph the title. However,

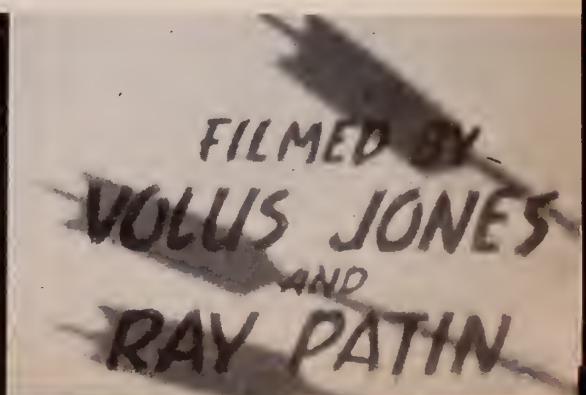
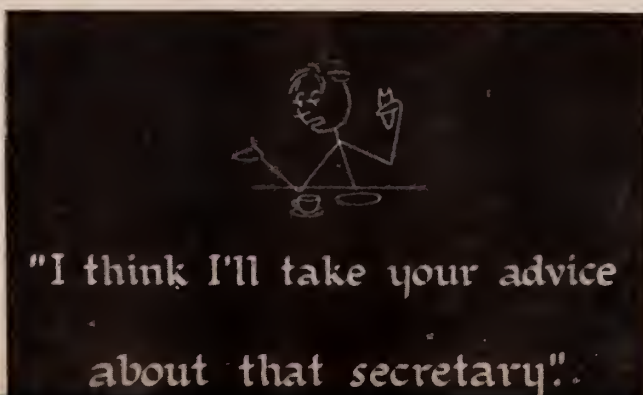
several amateurs have conducted enlightening tests that prove there is a right and wrong position in which to place photofloods to illuminate a title.

For example, where two photofloods in reflectors are set up on either side of the camera to light a title card 10 by 14 inches, it was found that if the lights were placed 18 inches distant from title and 60° apart, calculating from vertical center of title, intensity of light reaching edges of title card would be twice that reaching the center.

By swinging the lights out to 120° so that the light came more from the sides, distribution of light was equalized over entire area of title card. There were no hot spots, no "lows" or "highs"—although the volume of light was reduced considerably. In other words, by placing the lights at same distance from center of title card, i. e., 18 inches, but farther away to the sides, a more even lighting is obtained at a sacrifice of light bril-

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• Examples of carefully made titles. Note even contrast in both title backgrounds—no "hot spots," no lighter or darker areas. Text is easily readable, result of careful focusing, even lighting, and proper exposure.





Scoring Aid

Amateurs who add sound, by means of phonograph records, to their home movies will find this record scoring gadget a real help. It eliminates all guesswork as to just where to set the pickup down on the record to get any certain section of a musical selection or sound effect.

By setting the sliding pointer to coincide with previously prepared score sheet settings, an operator can bring any certain section of a recording "in" at the proper time, even in the middle of a film. This is especially helpful where one wants to add a certain sound effect to a scene and wants it to come out right every time.

Cut a piece of $\frac{1}{8}$ inch "hardened" masonite or other suitable material to the shape shown in the photograph and glue a length of white celluloid ruler on one side.

Next, make a sleeve from brass or heavy tin that will slide up and down the scale easily. Drill and tap a small hole in one side of sleeve for a small set screw. It really is easier to make the sleeve first and then cut the masonite pointer to fit. The sleeve can easily be made by bending a flat piece of brass or tin around the gadget, or a piece of iron about the same size, and soldering it where the two ends meet. If material from which sleeve is made is very thin, it may be necessary to solder a nut to

PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward adaptable to your use.

THE EXPERIMENTAL

provide threads for the set screw. Cement a white arrow cut from celluloid or cardboard to the under side of the sleeve to complete the sliding pointer.

To prevent slider from scratching record, cement a washer of masonite on the underside of the rounded part of the gadget to raise it up off the record. A piece of felt cemented on the other end rides the edge of the record for the same purpose. The hole for the spindle should be snug but should not bind.

To use gadget, simply set the pointer in the desired position on the scale and place on the record. At the proper moment set the pickup needle down where the pointer indicates and remove the pointer. Reset the pointer for the next change immediately.—*Al Morton, Salt Lake City, Utah.*

Monopod

Every movie amateur at one time or another can use a monopod—a one-legged tripod that can be easily carried in crowds, set up in a hurry to make pictures in close quarters, and provide solid support for the camera as well as provide for panning by virtue of the pivoting action possible by the single "leg."

Anyone can build this monopod if he has a hammer, saw, brace and bit, knife, screw driver and a paint brush. List of materials required are as follows—most of them unaffected by priorities. (Letters A, B, C, etc., refer to parts as shown in illustration below):

- One piece of wood $\frac{3}{4}$ "x1-5/16"x28 1/2" long.
- One piece of wood $\frac{3}{4}$ "x1-5/16"x33 1/2" long.
- One block of wood 1-3/16"x1-5/16"x1 3/8".
- Two wood screws.
- Machine screw for securing camera.
- $\frac{1}{4}$ " stove bolt and wing nut.

G. $\frac{1}{4}$ " stove bolt, washer and nut.

The end where camera is fastened should be made to fit individual camera requirements, as to size and location of machine screw E.—*Clarence Aldrich, Long Beach, Calif.*

Camera-Light Stand

By fitting a tripod screw to the top of the sliding rod of the ordinary collapsible metal light standard, it may be used as a camera tripod and, when fitted with a wooden cross-arm, as pictured, a combination camera tripod and lighting unit results.

A quarter-inch No. 20 bolt can be soldered to end of rod or rod may be drilled and tapped to take a short section of the bolt where rod is of ample

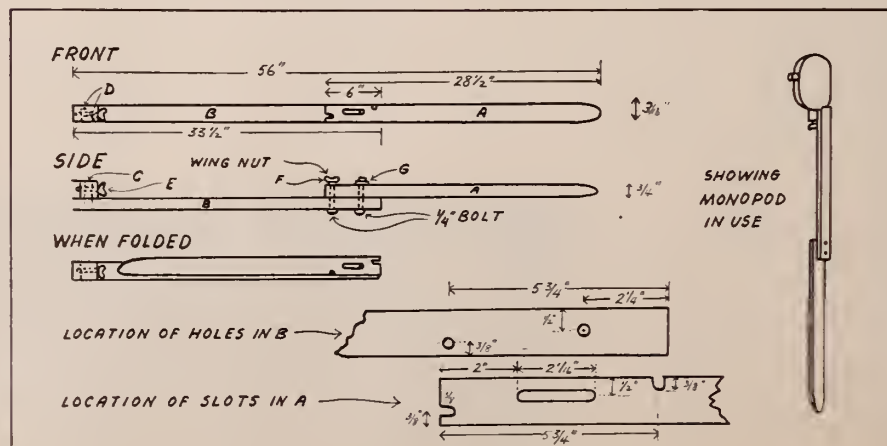


diameter. A "stop" for the cross-arm consists of an ordinary round metal washer soldered to rod.

This arrangement comes in handy when filming with Kodachrome where a flat lighting is required. Clamp-on reflectors of any number may be mounted along side the camera on the wooden cross-arm.—*George Carlson, Chicago, Illinois.*

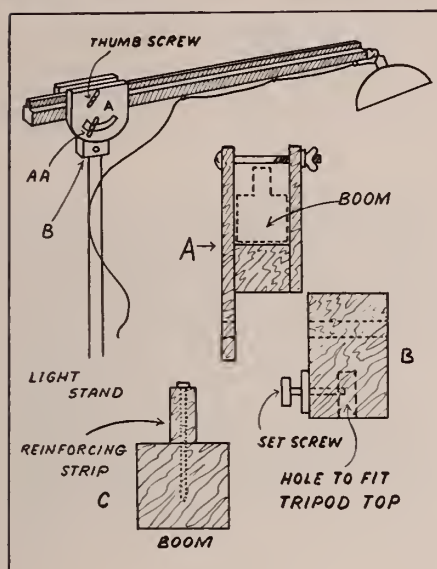
Light Boom

Want to make an adjustable light boom for your indoor lighting equipment? Here's how you can rig one up for use on an ordinary metal light stand—



CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs



ard, using wood instead of scarce metal materials.

Select a piece of spruce or other material $1\frac{1}{2}'' \times 1\frac{1}{2}''$ for the boom. Reinforce this by nailing a strip of $\frac{3}{4}''$ plywood, $1\frac{1}{2}''$ wide, on edge on top of boom strip. Device for coupling boom to light standard and which will permit radial adjustment as well as shortening or lengthening of boom, is shown in detail in sketch. All pieces are made of wood. Necessary hardware consists of two bolts and wing nuts and one set screw.

A is tilt top unit through which boom slides. Bolt and wing-nut at top provide means of locking boom in place. Wing nut AA provides for radial adjustment of boom. B is block which fits tripod or light stand and to which unit A is attached by means of bolt and wing-nut AA. C shows cross section of boom and reinforcing strip.—C. M. DeLauder, Holliday's Cove, West Va.

Tripod Stabilizer

Having occasion to shoot a lot of movies from grandstands and similar close quarters, I have built a simple stabilizer for my tripod as pictured here. The stabilizer rests on the floor. Tripod legs are inserted in the holes and locked securely to the stabilizer by means of the cleats held in place by wing-nuts and bolts. I sit with my legs wrapped



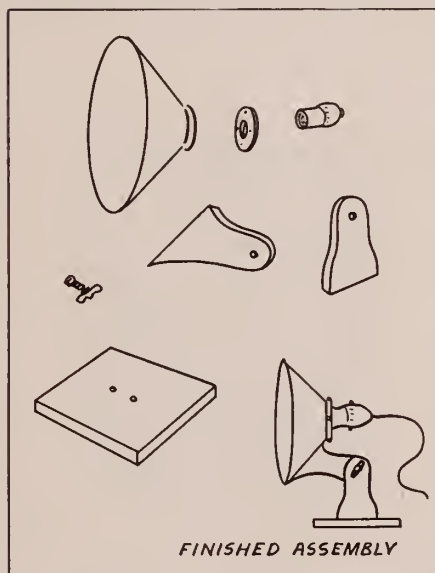
around the tripod legs and my feet on the stabilizer, when shooting from a grandstand, thus providing a rock steady support for my tripod-mounted camera.

Stabilizer was constructed as follows: An equilateral triangle was cut from a piece of $\frac{5}{8}''$ plywood, each side being $12''$ in length. At each corner, holes were drilled to fit tripod legs. Measuring in $1\frac{1}{4}''$ from each hole, another $\frac{1}{4}''$ hole was drilled. These accommodated the quarter-inch bolts and wing nuts which secure the wooden cleats for each leg as pictured.—R. M. Gridley, Beaver, Penna.

Home-Made Reflectors

In spite of priorities, those conical shaped metal reflectors painted white on the inside and green outside, are still available from electrical and hardware stores and in some dime stores. These may be rigged up to serve as suitable reflector units for photofloods as follows:

A suitable low standard may be made from wood, instead of metal, as shown



in sketch. Two pieces should be cut from $\frac{3}{4}''$ pine or plywood. One piece A is attached to the reflector by means of screws; the piece B serves as the upright, being attached to section A by means of a short bolt and wing-nut. Where light is to be used at low levels, a wooden base may be added to the support. Where light standards or tripods are to be used, reflectors may be fitted to them by drilling a hole $2''$ in depth up through bottom of section B. This permits unit being placed over top of tripod or light standard.

Light socket is added to the reflector by means of the usual brass fixture col-

lar which is available wherever the reflectors are sold.—H. R. Schmidt, Chicago, Ill.

Out-dated Film

Unexposed, out-dated reversal cine film may be restored and made usable with satisfactory results by placing the film in its original package in an electric refrigerator and leaving it there for three days. Restoration lasts for about thirty days during which time the film must be used or again subjected to the refrigeration process. Positive film may be treated in the same manner. Also speed of positive film may be increased approximately one stop by giving it the ice box treatment.—James Griggs, Orange, N. J.

Dual Turntables

I utilized a discarded console type radio cabinet for my dual turntables, placing one turntable over the other, as pictured here. Cabinet contains amplifier, which was attached beneath top shelf or immediately beneath the top turntable. Panel containing switches, faders, etc., was mounted adjacent to this. There is a pilot light over each turntable.—Bob Mayne, Muskegon, Mich.



Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

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FOR HOME PROJECTORS



Castle War Films

Fresh from the battlefields of North Africa has come an authentic motion picture record of recent great Allied victories. The vivid highlights of this action is incorporated into a special 8mm. and 16mm. release for home projectors by Castle Films.

First part of the film "Yanks Invade Africa" is an on-the-spot report of the opening of the Second Front. Thrilling news today are the scenes of the greatest sea-borne invasion the world has ever known. One literally holds his breath as the huge convoy gathers, then sails through submarine infested waters to its objectives. American troops swarm ashore in special invasion barges with all the latest in equipment. Cheering French and natives greet the alert Yanks as they march into such key cities as Oran.

"Victory Over Rommel," the closely related subject on the same reel, pictures the first smashing defeat of Rommel, the Nazi desert fox. Battered from the gates of Suez, Rommel flees hundreds of miles across the burning desert, his forces shattered and reeling. Scenes of desert land and air war in all its fury show burning trucks, enemy planes, and blasted tanks. A night battle leaves an unforgettable memory of the flaming ferociousness of this vital fight.

"Yanks Invade Africa" and "Victory Over Rommel" can be obtained now from photographic stores in both 8mm. and 16mm. sizes.

Red Riding Hood

Mr. Wolf tries his wiles with amazing results in a hilarious version of "Little Red Riding Hood," one of the series of nine black and white cartoons released by Certified Film Distributors, Inc., in 8mm. and 16mm. silent and sound. The famous tale of Little Red



Riding Hood is given a new twist when grandma, sick in bed, gets a tonic that restores her youth—and the wolf falls head over heels in love with her. A surprise finish high-spots the climax. Other cartoon titles include: Circus Capers, Fly's Bride, Gypped in Egypt, Jail Breakers, Toytown Tale, King of Bugs, Noah Knew His Ark and Western Whoopee. In addition, three comedies: Flip Flops, Harvest Hands and Uneasy Three, are available in 8mm. and 16mm. silent. For descriptive folder, address Certified Film Distributors, Inc., 25 West 45th Street, New York City.



Traffic Film

"Motors On Parade" has often been dubbed "A speeder's nightmare." A potent force in the campaign for highway safety, this film produced by the Los Angeles Police Department shows training methods, functions and objectives of the city's highway patrol. This picture is one reel in length in 16mm. black and white and in sound and is available from Bell & Howell's Filmosound libraries either on rental or outright sale.

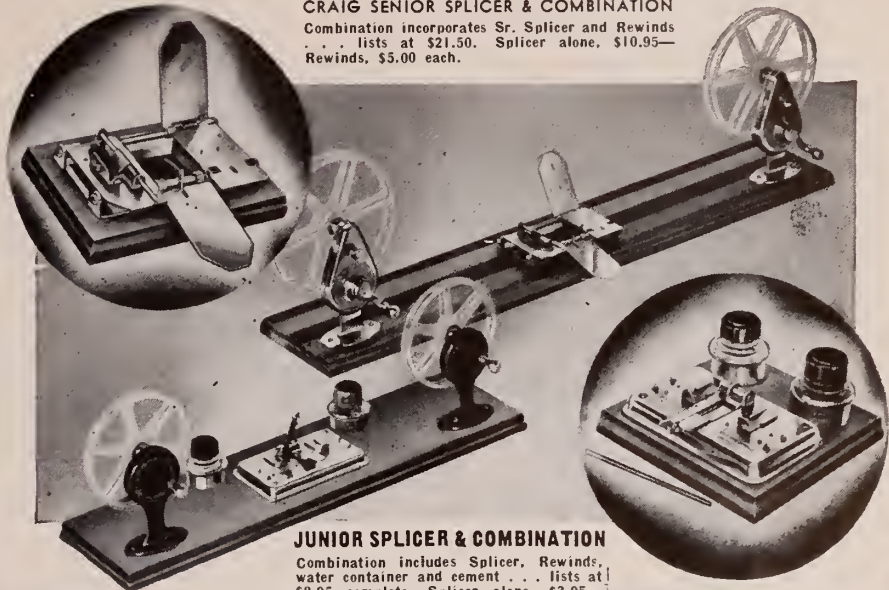
Another timely traffic film is "Foot Faults" on the subject of pedestrian safety. Also produced by the Los Angeles Police Department, it runs one reel 16mm. sound and is distributed by Bell & Howell's Filmosound libraries. Further details may be had by writing Bell & Howell Co., 1801 Larchmont Ave., Chicago.

Disney Cartoons

Granted exclusive license by Walt Disney to produce Mickey Mouse and Donald Duck cartoons in 8mm. and 16mm. widths for home projectors, Hollywood Film Enterprises announce

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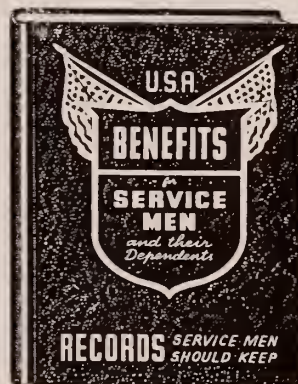
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additions to the new series of animated cartoon subjects now being distributed by this company and their affiliated dealer agents.

Six Shooter Mickey is title of one of the latest cartoons which depicts Mickey Mouse as a rough, tough westerner who rescues Minnie Mouse from that famed scoundrel, Peg-Leg Pete. Highlights of action is battle between Mickey and Peg-Leg on edge of precipice, with Mickey subduing his giant opponent and winning the hand of

Minnie.

Released simultaneously was Donald Duck in Donald's Mexican Romance, a mirth-provoking skit with Donald as a Mexican troubador astride a donkey and playing his guitar.

The above subjects, as well as others in the newly released series are fully described in a new catalogue of home movie films just issued by Hollywood Film Enterprises. Copy may be had free by writing the company at 6060 Sunset Blvd., Hollywood, Calif.

Plan 'em like professionals . .

• Continued from Page 10

idea—which they did a year or so later. "The Refugee" is the story of an English refugee boy who comes over to America right after war breaks out. Complications set in when the American boy, at whose home the English refugee is staying, resents the intrusion of a "foreigner," while his sister falls in love with the English lad. Everything works out for the best. The refugee boy saves all their lives when a saboteur tries to do some dirty work.

Robert Johnson is, perhaps, the busiest executive of the organization. In charge of productions, it is his job to pass on stories, select casts, O. K. properties and costumes and direct and photograph Continental's productions.

"The success of our organization," said Johnson, "is due, as much as anything else, to the fact that from the very beginning we recognized that we first must have a good screen story to make a successful motion picture. We recognize three essential steps in putting an amateur screen story together: first, story conference—writer and collaborators get together, work out plot and story outline; second, story is put into scenario form; and third, the scenario is analyzed as to the best possible camera set-ups—closeups, medium or long shots, etc.—that will enhance the action and motivate the story.

"When we are writing a scenario, we always keep in mind the properties, settings and locations that are available, and with gasoline rationing, this is more important than ever. We've even rewritten scenes originally intended to take place on interior settings so they could be enacted in outdoor locations and thus accomplished savings on film and lighting costs.

"Simplicity in casts is a keynote in all of our productions. We have found that the smaller the cast we have to handle, the more successful the production and the easier it is on all members of the production staff. Rehearsals are considered an important item in that they not

only save film but assure smoother performance of the cast. In our opinion, all amateur movies would be considerably improved if the filmmakers would insist upon one or two rehearsals before actually shooting an action scene.

"The acting ability of an amateur cast should never be over-estimated. For this reason, we never write into our scripts parts that only Bette Davis or Clark Gable could successfully handle. We keep the action as simple but as natural as possible consistent with the abilities of our cast. Pantomime is stressed as an important element in silent motion pictures and as a means of lessening the number of spoken or descriptive titles required to retain coherence in the story."

This intelligent analysis of amateur movie production requirements certainly indicates why Continental Pictures became at once successful and has remained so for more than six years. In 1939, the organization began to assume national importance. McNaught and Johnson had heard from other amateur producing groups throughout the nation, suggested they join together in a national chain of amateur producing units. The Amateur Movie Producers of America resulted. AMP boasts a membership of more than 12 amateur organizations stretching from Maine to California. Chief benefit of the tieup is the interchange of each other's films and, of course, the incentive that results to continually produce new films to circulate among this ever growing circuit of appreciative contemporaries.

The average cine club could take a lesson from Continental Pictures, for surely no greater benefits could accrue to movie amateurs than the experience and the wide appreciation of effort that results from cooperative production of planned motion pictures. Given the same intelligent leadership, any group of cine amateurs could match the success of Continental Pictures.

REVIEWS ...

of Amateur films

By J. H. S. C. H. O. E. N.

THREE films, each rating three stars, is our dish of reviews for this month. Purposely selected for review and criticism here with the object of pointing out what one should and should not do in producing the more ambitious, continuity type of picture, are three amateur photoplays.

It is possible for the amateur to produce really convincing photodramas or comedies providing he has an adequate cast, a good story and most important—the ability to direct as well as photograph the picture. Amateurs and cine club groups striving for effectual photoplay production must first recognize these facts.

All three pictures reviewed here were produced from continuities with real merit. Developing the plot a little further, squeezing the utmost in acting ability from the cast, and more careful editing would, in each case, result in a possible Movie of the Month.

"Rangers of Outlaw Flats" is a 200-foot 8mm. Kodachrome photoplay produced by C. Clary of Glendale, Calif., a city that has given the cine world some of the most interesting amateur made films this year. Story concerns a cattleman who sells his ranch for cash and then is robbed of the money by an unfaithful employee. His wife summons help of local Rangers who pursue and capture the crooked employee, retrieve the cash, and take the culprit off to jail.

Chief weakness is in the story. There's little plot to it although it could have been developed into a real thriller. Considering the talent this filmer had to work with—several members of a group of Ranger volunteers with natty uniforms, horses, etc., some fine locations, and a plethora of western scenery—it is regrettable a better action picture did not result. But no severe criticism is due filmer Clary, for this is practically his first amateur movie. Much credit is due him for daring to undertake so pretentious a picture, for his excellent photography, his choice of locations and the editing and titling of his picture.

There is little doubt that already he has profited much by the mistakes and shortcomings of his initial feature production and that he is an amateur to be reckoned with in future competitions.

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

Out of Oklahoma comes another western "hoss opera" that rated the reviewer's three-star merit leader. "Death Rides the Range" running 400 feet in 8mm. Kodachrome was produced by Fritz Holzerbein and Eugene Heflin of Oklahoma City. The producers had a good story but failed to get the utmost from their cast. By allowing the cast to run rampant during filming, injecting business here and there not called for in the script, much of the sincerity necessary to the plot was eliminated.

Story concerns a bad man who holds up a rancher homeward bound from the bank with the payroll. Rancher is killed and the bandit escapes. Later his trail is picked up by trio of cowhands and a chase results. Eventually the dead rancher's daughter is injected into the plot, is captured by the bandit and tied to a railroad track in the fashion of old gay-nineties melodramas. She escapes in nick of time, kills the bandit and falls in love with a ranch hand in the closing sequences.

Photography rates fair in this picture which is marked by considerable under-exposure. Editing is fair and titling offers much room for improvement. Chief titling fault is lack of clarity and inconsistency in format, lettering and color of titles.

Lesson to be learned by these filmers is that direction is most important in a picture of this kind. A better picture no doubt would have resulted had all directorial responsibility been placed in the hands of one and the camera work handled exclusively by the other.

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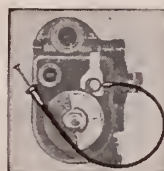
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Rating good averages in all but the titling is "The Magic Closet" by W. D. Garlock of Los Angeles. This picture filmed almost entirely indoors, runs 150 feet in 8mm. black and white. It is an amusing story of a movie amateur plagued with a wife who resents his too-frequent expenditure of the family funds for gadgets and accessories.

There's a large closet in the home and the man has a way of "finding" new gadgets cached there. Whenever he wants a splicer, or an exposure meter, etc., he goes out quietly and buys it and just as quietly returns home to "hide" it in his magic closet. He always sees to it that his wife is present whenever he is to "discover" another hidden gift in the magic closet.

Suspicious, his wife investigates his check book, chances upon some bills, and thus discovers the source of the

many surprises the magic closet has held for them. To retaliate, the wife goes shopping and when her husband returns home that evening she has packed the magic closet with surprises of her own choosing. Of course when husband opens the closet he finds it stocked with new dresses, shoes, a fur coat, and other things. His trick discovered, he agrees to turn over a new leaf—and his pay to his wife.

Few home movies have matched the fine lighting of interiors and indoor photography of this picture. And there are some trick shots, double exposures, etc., to match the best of professionals'. The story was well developed and the acting by the filmer and his wife as the man and wife respectively is capably done.

Improving the titling will do much to up the rating of this finely produced cineplay.

Amateur's outlook for '43

• Continued from Page 9

Photoflood reflectors, especially those of spun aluminum, have practically disappeared from the market. In their place may be found reflectors of light metal with the reflector surface finished in white or aluminum paint.

On the processing front, film laboratories are no longer able to render the usual peacetime service due to demands by government and producers of training films. On the average, however, a roll of film left for processing Monday is ready for screening by end of the week. In some areas, Kodachrome requires more time.

So far, restrictions, man power shortage, etc., have had little effect on the production of 8mm. and 16mm. films for home projectors. In spite of greatest demand in history, principal producers are keeping up with the demand and issuing new releases regularly.

Tendency of amateur cine clubs is to pool film equipment in single club productions, rather than encouraging internurual competition, sustaining individual member interest through assignment of members to specific tasks on production staff. Tendency of this move thus far has been to weld membership into a tighter unit with every member's interest centered on same subject. This is a decided improvement over tendency in the past for clubs, especially those of large membership, to separate into cliques.

On the whole, 1943 holds for the movie amateur a year of continued activity. With film to shoot in what spare time he will have to use it, in view of the greater effort each of us are now putting into our job, and with adequate

other supplies available, production of new films by the average amateur will be balanced with greater activity in editing and titling and in more time given to projection of films. Table top photography, cinemicrography, and shooting titles will constitute a large measure of the amateur filmer's activities in view of gasoline rationing and other limitations that make filming afield out of the question in some localities for the duration.

All and all, the average cinebug will be able to keep his camera sufficiently busy during 1943 so he'll not be "rusty" when the war is over and amateur movie making enters upon its greatest, most interesting era.

Airbrushed Designs . . .

• Continued from Page 12

the card, gradually shading the design in a vignette effect. Repeating this process eight times, the complete "drawn curtain" design was produced. The straight line design on left side of this title card was produced in a similar manner except that the straight-edged pattern was used.

Timely motifs may be introduced into home movie title backgrounds such as that shown in the second title card—"Christmas 1942." Here two patterns were cut from cardboard as before: one a solid design of a Christmas tree, the other a stencil of two bells. The tree design was produced by coating the en-

tire surface of the tree pattern with lead pencil graphite, then laying pattern over title card and rubbing off graphite onto title card with fingers as shown.

The twin bell effect was created by coating the pattern stencil with lead pencil graphite, laying stencil over title card in proper position, then rubbing off graphite onto title card in the open area of stencil which constituted the bell design. Details of double bands and highlights were applied later by means of a pencil and eraser respectively. After all background designs were completed, the title text was then lettered in india ink.

Most important implement in making title card backgrounds in this manner is the right pencil—that is, one with an exceedingly soft lead and preferably a heavy lead—larger than the average lead pencil. Also, the paper stock

from which pattern is to be cut must not be smooth or glossy. On the contrary, surface of pattern paper or cardboard must be rough so it will accumulate sufficient pencil graphite to be transferred to the title card by the rubbing-by-finger process already described.

Another thing favorable about this idea is that it is applicable to title cards of any size—from small typewriter title cards to 9 by 12 inches or larger. It presents opportunity for any amateur to personalize his title making and give it individuality by including in his main and credit title backgrounds, designs in keeping with the theme of the picture. One does not have to be an artist to draw the patterns and cut them out. Any design illustration cut from a newspaper or magazine will serve as a pattern from which the title pattern may be produced.

Exposure for successful titles

• Continued from Page 17

liance. It becomes necessary to shoot at a wider lens opening, of course, or to increase power of the photofloods.

The results of these experiments have done much to correct the ills of title making for many amateurs who, heretofore, have kept their photofloods pretty close to the camera, pointed directly at the title.

Definition as well as contrast is affected by the volume of light falling upon the title card. If insufficient light is employed, requiring the use of an exposure of $f/3.5$ or $f/4$ in shooting the title, sharp focus cannot result in the lettering, especially if lettering is small. The text will not be sharp and will prove difficult to read on the screen. Therefore, enough light should be employed to enable filming title at an opening not wider than $f/5.6$. $F/8$ is probably the best exposure to use for all around good titling. The lens is not closed down too far so that a fadeout can still be made by closing down to $f/16$ where the fadeout effect is desired.

The problem of determining correct exposure for title filming is really no problem at all. An exposure meter may be used for the purpose, but not in the usual manner of pointing meter at title card. Obviously, it would be difficult to

obtain an accurate reading of a black title card with a single sentence in white. A low reading would result, causing overexposure. The recommended method, for both black and white and color title filming, is to place a sheet of grey paper in front of the title card and take a reading from it. While there are a number of graduations of grey color, any difference will register only slightly on the exposure meter. And should such difference affect the final exposure, it will be so slight as to be unnoticeable. In subsequent title filming, the necessary allowance can be made in setting exposure.

Where positive film is used for titles, the same practice as outlined above should be followed for placement of lights and determining exposure. However, "direct positive" titles require, even more than ever, that there be maximum contrast between the title card and lettering. Here, color values are reversed from those required in reversal film titles—the title card must be snow white and the ink jet black if a maximum of contrast is to be obtained.

Careful development of the film also enters into the problem of obtaining a contrasty title where positive film is used. This requires that a good contrasty developer be used in the strength and for the time recommended by the manufacturer. Also, it often entails the need for shooting a short test strip in order to determine proper developing time as well as the right exposure. Readers interested further in this phase of positive title production may refer to the article beginning on page 357 of the September 1942 issue which treats the subject at greater length.

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Scenario for indoor filmers

• Continued from Page 13

intent upon music before him. Starts to run over piano keys.

SCENE 15. Med. closeup. Interior of bathroom. Child drying hands. Hangs up towel and exits from scene.

SCENE 16. Same camera position as scene 12. Child, beaming, re-enters room. Camera follows as he rejoins teacher on piano bench.

SCENE 17. Same as scene 11. Child starts to play. Teacher beats time with hand.

SCENE 18. Closeup of teacher's foot tapping. Foot suddenly stops in determined manner.

SCENE 19. Back to scene 17. Teacher, exasperated, looks at child, bangs hand on piano and says: "No! No! NO! Child winces.

SCENE 20. Medium closeup. Same action as above. Teacher reaches over for hands of child, places them on other keys. Child reluctantly begins to play again.

SCENE 21. Closeup of teacher. He grimaces at child's mistakes. Puts hands to ears in disapproval.

SCENE 22. Closeup of dog howling.

SCENE 23. Medium closeup of maid in kitchen peeling potatoes; indicates she's annoyed at piano playing. Suddenly drops knife and places hands over ears.

SCENE 24. Closeup of canary in cage fluttering about in annoyance.

SCENE 25. Closeup of teacher with angry expression.

SCENE 26. Closeup of hands. Teacher's hands grip child's hands and places them on right keys again.

SCENE 27. Closeup of child's face showing him about to cry, or already crying, if you prefer.

SCENE 28. Medium shot of child and teacher (same as scene 19). Teacher explains, with restrained calm, where hands should go. Gets interested in piece, starts playing it himself.

SCENE 29. Closeup of child's face. He watches teacher's face (out of scene). Suddenly gets idea. Looks out of scene, then back toward teacher.

SCENE 30. Same as scene 28. Child slides quietly off bench, tip-toes out of scene.

SCENE 31. Medium shot. Child picks up ball and bat, looks back apprehensively toward teacher, then exits quietly.

SCENE 32. Medium shot. Child exiting from house. Door closes behind him.

SCENE 33. Back to scene 30. Teacher playing piano, oblivious of child's escape. He sways as he plays.

SCENE 34. Flashback to canary in cage—now singing.

SCENE 35. Closeup—rear of dog—showing tail wagging.

SCENE 36. Brief flashback to maid—now smiling and swaying gently to strains of music.

SCENE 37. Back to scene 33. Teacher playing piano, oblivious to everything around him.

SCENE 38. Exterior. Street scene. Boys playing. Child with bat and ball comes running into scene, greets playmates, throws ball to one of them.

SCENE 39. Back to scene 37. Teacher playing piano. Looks casually beside him. Stops playing abruptly as he finds child gone. Looks chagrined, calls to child. Receiving no answer, he puts on hat, picks up music haughtily, and exits in a huff. Fade out.

THE END

Note that by employing closeups as indicated, a great deal of acting on the part of teacher and child is eliminated which is desirable in view of the difficulty in securing adequate acting response from amateurs.

Here's a suggestion, too, for a little different wind-up of the story, although it will involve a few sub titles. Where it is desired to indicate mother in the script, introduce her in the early scenes showing the teacher arriving to give the lesson. Then, when the teacher is playing the piano after the child has sneaked out to play, show a neighbor listening to the piano playing, then calling the child's mother to compliment her on the child's playing. Just as the mother, elated over the compliment, hangs up the telephone, she chances to look out the window, see's the child playing in the street. She throws open the window and shouts: "Junior!!" as the picture ends in a fadeout.

Blue photofloods . . .

• Continued from Page 16

though at some sacrifice of having to increase exposure.

As a rule, the color temperature of a new photo flood will be somewhat greater than its rated value. Then its color temperature gradually decreases with age to a point below rated efficiency. This deficiency can be retarded somewhat by including in the current line a dimming device that permits photo-floods to burn at reduced voltage be-

tween takes and new camera set ups.

On the subject of using blue photofloods exclusively on interiors for the purpose of shooting with outdoor Kodachrome, it may be seen that in view of the lower color temperature of these lamps, the illumination does not approximate natural daylight and therefore there can be no advantage gained with this combination over that of type A Kodachrome and white photofloods. If regular Kodachrome must be used in-

doors, the regular Weston Mazda rating of 3 for Kodachrome with filters would apply. Use of blue photofloods would require slight increase in exposure over that required for white photofloods with the Kodachrome filter in use. Using the Weston Mazda rating of 3, as established for use of regular Kodachrome indoors, will produce the correct exposure meter reading regardless of whether blue or white photofloods are used.

Amateur sound film . . .

• Continued from Page 11

pick up one of the magazines. The camera zooms forward to take in the cover photo, bearing the caption: "Mary, the girl of the week." Pictured at her desk is Mary, a stenographer.

The picture comes to life and the commentator says: "Mary has been working her fingers to the bone." A dissolve shows a pair of skeleton hands replacing Mary's on the typewriter keys. Her employer, observing her working too hard, gives her a check and tells her to take a vacation and "see the world through rose colored glasses." Here Mary dons a pair of rose-colored glasses bearing the picture of a rose on each lens.

Space does not permit relating each sequence and describing how all of the colloquialisms were enacted. Several incidents taxed the producer's ingenuity as when he had to picture the statement: "She hit the ceiling!" after the bridegroom reveals his past. The girl appears, in a piece of magic action, to rise up from her bed and actually hit the ceiling—hard! The picture goes on to show the couple "getting hitched" after "losing their heads." The scene shows the headless couple hitched to a wagon like a team of horses. They stop at a roadside where a preacher performs the ceremony, and then proceed down the road.

This scene presented a problem for the producer which was successfully surmounted. In the preceding scene, the couple are shown "losing their heads" at a cocktail bar—a bit of action that required some trick camera work. However, the same cinematic trick could not be employed for the long shot just described. It was then found that by lowering the camera level and having the boy and girl bend their heads far forward, and with their backs to the camera, the illusion of headless bodies was created.

Producer of "Cine Whimsey" is Robert Fels, a native of Paris and now a business economist of New York City. Business requires that he spend some time in California and it was while on

one of these sojourns last summer that he induced a couple of brother cine amateurs to undertake production of the picture. Norman Johnson of Los Angeles collaborated with Fels on the script adapted from an original story idea by Fels. Newell Tune of Glendale, California, handled the photography, using negative film, and he is responsible for the smooth execution of the multitude of trick camera effects which the script of Fels and Johnson demanded.

After the film was completely edited, it was taken to a film recording studio. With a selection of phonograph records, an amateur commentator, and the original cast of Mary and her boy friend, the narration, sound effects, music and dialogue were recorded in synchronization with the screened action. The sound track was then combined with the negative in producing the final print. The entire recording job, exclusive of film, cost but \$72.50. A surprisingly good overall job has resulted and this effort certainly shows the way for similar activity on the part of other amateurs who may be fortunate in having access to the facilities for post recording.

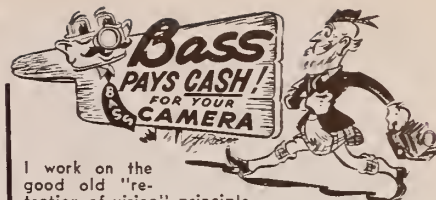
With gasoline rationing tending to confine movie making indoors, it is not difficult to imagine other amateurs turning to this type of picture making, gaining the valuable experience in post-recording of sound and dialogue that is certain to play a big part in post-war amateur movies.

Editing Board . . .

• Continued from Page 15

remove the film from the gate, changing the upper reel over to the left rewind B. The film will then pass over splicer, emulsion side up in correct position for splicing.

Final task is applying the finish. All wooden parts—base, uprights, blocks, etc.—should be given two coats of varnish. A piece of thick felt or sponge



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rubber should be cemented under each corner of the board to provide cushioning and prevent scratching of table tops.

Built carefully, this editor will give satisfactory service. It will not provide action in the viewer image, of course, but that isn't altogether necessary. More important is fact it provides an enlarged image, large enough to give good detail, and that seems to be the main thing most amateurs look for in a viewer.

The Reader Speaks . . .

• Continued from Page 6

service for Reel Fellows or other movie makers who are willing to use their cameras, volunteering to make movies of these boys and girls to be sent to their home folks. Illustration: John Doe's son is at Camp Blanding here in Florida. Doe reads this announcement, so he sends his son a roll of film, asks him to contact me in Jacksonville. I shoot the pictures and notify processing station to send the films direct to John Doe. Those volunteering their services, of course, must be sure to list film size. Mine's 8mm.—Milo Jones, 410 W. 20th St., Jacksonville, Fla.

Information Please . . .

• Continued from Page 4

performed before or after exposure. Peak period of increased sensitivity is quite short; therefore, film should be hypersensitized just before film is to be used.

Rubber Cement (R. B. Barton, Tulsa, Okla.)

Q. At last, all the rubber cement seems to be off the market and I am now without a suitable adhesive for use with my block title letters. Do you know of any substitute—a cement that has the same qualities of rubber cement?

A. We know of no substitute available at this time. The rubber shortage has naturally affected the supply of rubber cement. However there are two sources of this adhesive still available in many localities: tire repair kits and the rubber half-sole shoe repair kits available at most dime stores. Both kits contain tubes of rubber cement.



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Q. I wish to use one of the lenses from an old pair of spectacles as an auxiliary lens for my titler. How can I determine the diopter rating of such a lens?—E.T.G., Bronx, New York.

A. Find the focal length of lens and divide 40 by the figure obtained. Thus, if focal length is 10 inches, diopter rating is 4. To determine focal length, hold lens before a sheet of white paper so it will project upon paper the image of a scene about 100 yards away. When image on paper is in sharp focus, measure distance between lens and paper. Result gives focal length.

However, unless your lens is a simple plano-convex or concave-convex element, it is not recommended for titler use.

Q. The titles regularly printed on this page are too small to fit title area of my titler. Will using a different auxiliary lens before the camera enable me to reduce size of field and thus take in title exactly as it is?—M. K., College Station, Texas.

A. Yes, but it will also be necessary to move your title closer to the camera. If you use a different auxiliary lens, it will provide for either longer or shorter focusing distance. For example, say your titler provides shooting titles 10" from camera. It is fitted with a 4 diopter lens. Move the title to a point 8" from the camera and replace the 4 diopter auxiliary lens with one of 5 diopters.

Q. Why is it that use of shims or extension tubes with a lens requires an increase of exposure over normal, yet auxiliary lenses, which accomplish the same purpose, do not?—D. H. T., Tampa, Fla.

A. To be technically correct, the use of shims or extension tubes does not alter exposure. Moving a lens away from the film plane reduces its speed and therefore changes its *f*/value. For complete explanation of this, see W. E. Clymas' article on Extension Tubes on page 311 of the August 1942 issue.

Q. I follow your articles on titling regularly but have not as yet read anything on the subject of punctuation of titles.—S. G. Denver, Colo.

A. Where a sub-title is a complete sentence, as it should be, it should be marked by ordinary punctuation with periods, commas, etc., as found in every day writing of English.

T I T L E S

By EDMUND TURNER



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THE POSITION OF THE PENCIL'S IMAGE shows that Kodak's new glass (below) has greater light-bending power than old-type optical glass (above). The two blocks have the same dispersion.

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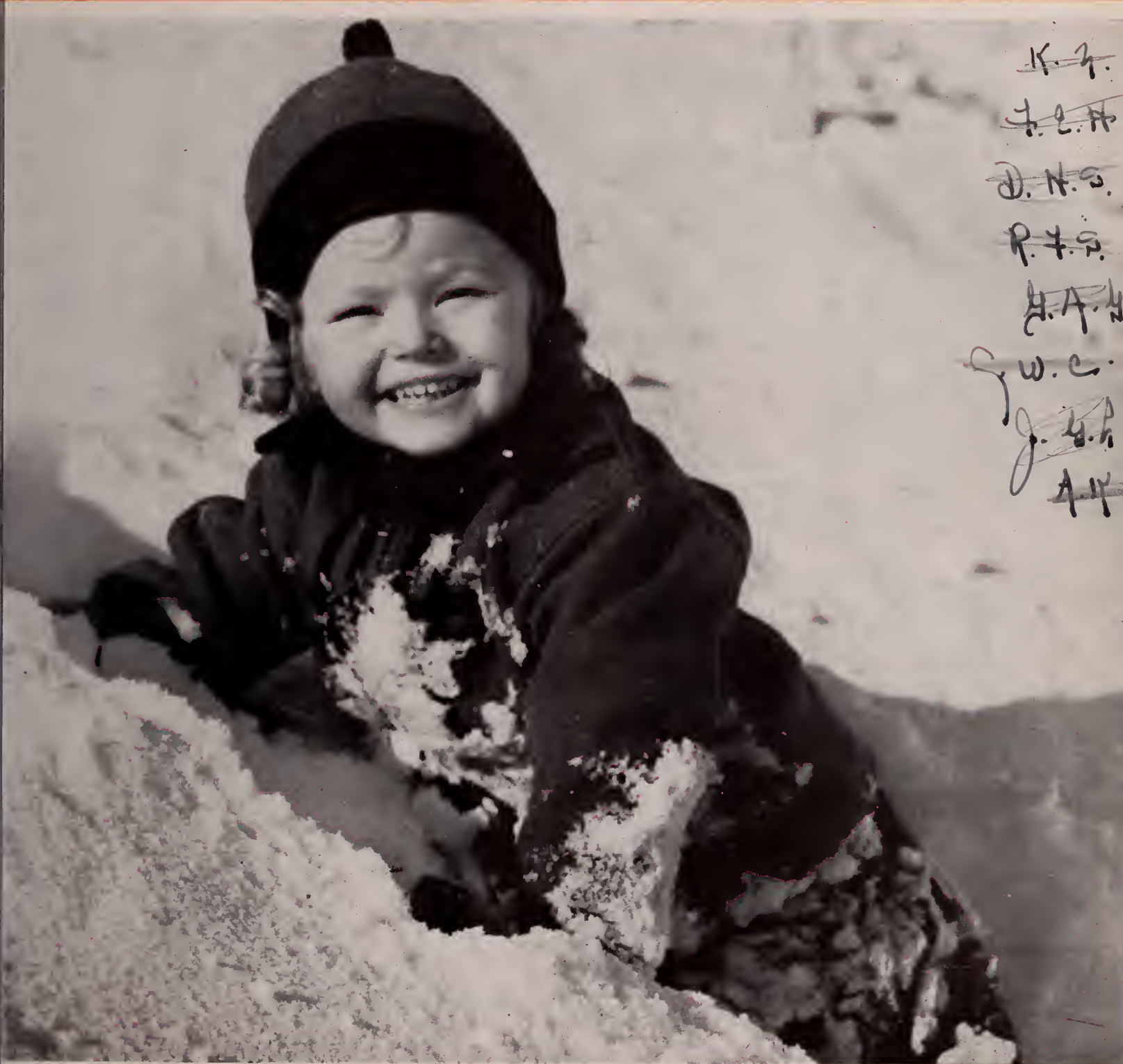
Prior to Kodak's new glass, in 1941, the last basic discovery leading to radical improvement in optical glass was in 1886.

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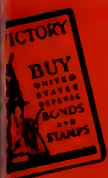
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Harold M. Lambert

February • 1943

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FEBRUARY

1943

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VOLUME X



REEL FELLOWS

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Information PLEASE

Auxiliary Viewfinder (L. E. Juengling, Parsons, Kans.)

Q. I have a Bell & Howell 8mm. turret camera and am having a 4" telephoto lens installed. However, Bell & Howell advises that due to press of defense work, they are unable to make a matching viewfinder.

Is there some way in which I could put an auxiliary lens in front of a 2" viewfinder to reduce the field to correspond to that of the 4" telephoto? Or perhaps you know of someone who could make a 4" viewfinder for me?

(This problem was submitted to Advisory Editor Dr. Baumgardner whose reply follows.—Ed.)

A. Mr. Juengling's letter presents a most difficult problem for the amateur and his requirement involves more than the mere addition of an auxiliary lens. Since it is noted that the various viewfinders for lenses of different focal lengths are of different length in themselves, it is obvious that adding a lens will create a blurred picture in the viewfinder. It is possible to reduce the field, but it would be so blurred as to be impractical. Approximately 10 to 13 dioptres added over the front of the 2" viewfinder should leave the field for the 4" lens. This should be done experimentally as variations in distance would alter the size of field to some extent.

My first thought in suggesting a substitute would be to mask off the center are of the 2" viewfinder so that it represents $\frac{1}{4}$ the area of the original. Some models of cameras use this method to provide a telephoto viewfinder. I have in mind particularly the Keystone models in which a small rectangular field is etched in the center of the regular objective lens of the viewfinder. Except for the parallax problem, it seems to be quite practical.

Perhaps a small metal mask made from a bottle cap of a suitable size to slip over the regular 2" viewfinder would answer the requirement. If some such cap can be fitted, the measurement should be $\frac{1}{2}$ the height times $\frac{1}{2}$ the length of the original area which, finished, leaves an opening in the center of the objective lens of $\frac{1}{4}$ the area. This represents a relationship of two diameters or the difference between the 2" and 4" camera lenses.

Another possibility which has had practical use on still cameras is the wire frame mounted to one side or on top of the camera so that the area viewed

• READERS: This department is for your benefit. Send in your problems and our technical board will answer your questions in these columns. If answer by mail is desired, enclose addressed stamped envelope.

through the frame would correspond to that of the lens being used.

To determine the size of such a frame would be a simple matter, viz: first mount camera on tripod and, at any distance away on a flat wall make a diagram of the 3 by 4 proportion for screen area and then move the camera until the diagram just fills the 2" viewfinder. At this distance a wire frame which would cover the same area, if always used at the same distance from the eye, would have the corresponding field and another frame of $\frac{1}{4}$ the area would, at the same distance from the eye, provide the area for the 4" lens.

I believe that either of these methods would serve satisfactorily until a proper viewfinder is available; and with some allowances for parallax according to the distance used, results should be approximately correct.—Dr. A. K. Baumgardner.

Simple Fade (Jas. McInerny, Grand Rapids, Mich.)

Q. What is the simplest method for making fades?

A. Effective fadeins and fadeouts can be made by simply opening or closing lens during filming. This requires filming at a stop of approximately $f/6.5$ or $f/8$ in order to allow enough latitude for opening or closing lens down from $f/16$.

Fades can also be made by a simple chemical process after film is exposed. Fade is made by gradually immersing beginning or end of scene in chemical dye.

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REVIEWS . . . of Amateur films

By J. H. SCHOEN

"I DON'T know how many amateur's whose films you analyze follow your advice," wrote one appreciative cinefilmer recently, "But I re-shot those scenes as you suggested and I want you to know how much it improved my picture. I'm returning the picture to you for another review and ask your candid opinion of the changes I have made."

Many readers whose films we regularly analyze and criticize make an earnest endeavor to improve them and this makes us feel our efforts in this department are really worth while. In addition to the reviews printed here, the producer of each film has already received a detailed criticism sheet with suggestions for improving his picture plus the HOME MOVIES animated merit leader indicating the rating given it.

The reviews that follow are intended solely for other readers as a guide in their picture making. We believe that by discussing the problems of other filmmakers, the reader, through the examples illustrated, learns to improve his own techniques.

"The Wages of Sin" produced by Graemes Moorhead is an 8mm. black and white comedy film, 200 feet in length. Story concerns Elmer, a wayward husband, entrusted with banking the family funds as a college nest egg for his infant child. En route to the bank, Elmer encounters a friend and wife in need of cash. He loans the friend twenty dollars to make a trip. The friend's wife, attracted by the bankroll, invites Elmer to her apartment and three days later Elmer is stretched out on a sofa, drunk and broke. Of course the woman's husband returns to find Elmer there, kicks him out. Meantime, Elmer's wife and child have suffered neglect in his absence. Elmer returns home, and is received cordially by his wife. The dialogue in titles relating to this closing scene furnishes climax to the comedy.

While this film was based upon an amusing comedy situation, action could have been stepped up considerably by playing more of it in closeups. Comedies depend for much of their success upon the reaction of the characters more than anything else, and therefore re-

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

action should have been filmed in closeups for benefit of the audience.

An instance is where Elmer, on way to bank, meets couple in park. After introducing them in long shot, the rest of the action up to time Elmer departs with other man's wife should have been pictured in closeups and medium shots. This same technique could have been applied with more effect, too, in the sequence showing Elmer drunk in woman's apartment.

While photography of this picture appeared generally good, it could not be fully evaluated in view of the duplicate print submitted. Good editing and titling further enhanced the production which received a two-star merit leader.

"King of Swing" is a swell title that fails to be supported by the picture that follows it. Produced by Don Campbell, in 8mm. sepia-toned, this picture portrays the trials and tribulations of a dub golfer with a non-to-helpful caddy.

After much swinging at the ball and missing it, golfer finally arrives on green where the ball performs mysteriously near the cup. Trick photography was effectively employed to produce illusion of ball rolling in and out of cup, etc.

Filmer Campbell made the same mistake so many amateurs do who undertake comedy—that of failing to use restraint in the comedy action. Result is that action and antics of golfer are

• Continued on Page 55

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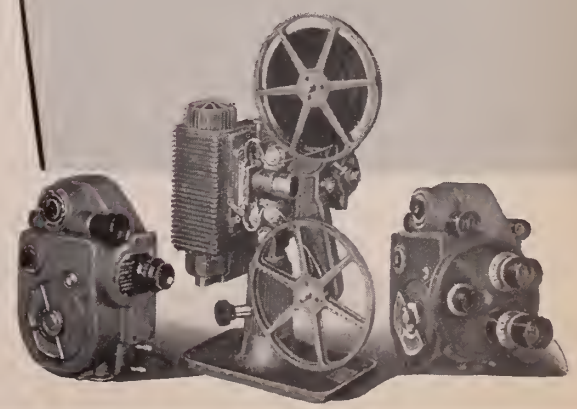
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HOME MOVIES

Published in Hollywood

FEBRUARY 1943

ONE cinefilming subject not affected by war time restrictions is birds and bird life. Filming the mating cycle, the nesting and feeding habits, or just the ordinary activities of birds that abound in our gardens can furnish a year's concentrated activity for our camera without involving the use of our automobile and precious tires and gasoline. And now is the time to prepare.

Much of the advice which the novice usually receives on the subject of filming birds usually overstresses the need for such extremes in equipment as sound-proof camera blimps, camera blinds, telephoto lenses, electrically operated remote controls, etc. For years such technical dope had me scared away from the idea of filming a record of bird life—an ambition that, happily, has since been fulfilled.

About a year ago I firmly resolved to get down to business and make my bird picture. I decided to do it in a casual manner, taking shots as time and opportunity permitted and regardless of how long it might take to assemble the complete reel. My camera was a simple

Prepare now to film **BIRD-LIFE**

B Y G E O R G E C A R L S O N

8mm. Filmo with a $1\frac{3}{8}$ inch telephoto lens mounted on a sturdy tripod. The only other accessory was a home constructed remote control which permitted me to operate the camera while concealed behind shrubs or trees some distance away.

This control which, incidentally was illustrated and described in the September issue of HOME MOVIES and which is pictured below, consists of an L-shaped strip of metal to which is attached a small hinge that contacts starting button on my camera. A string leading from this contact arm extends beneath the camera to a stake driven into the ground, whence it passes through a screw-eye and beyond to my

• Here is a simple remote control which may be adapted to most cine cameras. A small hinge, bolted to an L-shaped bracket contacts camera starting button when cord is drawn. Cord runs to eye screw in stake in ground, thence to filmer concealed at a distance.

place of concealment. At the proper moment when a bird alights in the predetermined field of view before my camera, I merely pull on the string which sets my camera in motion, and hold it for duration of the exposure.

Such a remote control, although handy at times, is not absolutely essential. I used mine only about three times in shooting 200 feet of 8mm. Kodachrome on my bird subject. The rest of the footage I shot in the usual manner—with my finger on the camera button.

A telephoto lens, I'll admit, is almost a necessity where vivid closeups are desired. Bird films become interesting only when the camera has filmed them in a manner to permit close study of their actions, plumage, color, etc., on the screen. Long shots, with the bird occupying only a minute portion of the screen, offer nothing more than one usually gets in observing birds at first hand. It is necessary, therefore, to bring them up close on the screen. To film

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• Hundreds of amateur photographers have made movies or photographs like these of ships during pre-war voyages to foreign lands. Such pictures of Axis ships are now invaluable to our government, no matter how old.

Have you ever taken motion pictures of JAPANESE-GERMAN-ITALIAN ships?

**If so, your government
urgently needs them!**

B Y J A C K I R W I N

HERE'S opportunity for many movie amateurs to perform a valuable service for our country. Valuable military use can be made by the Government of any movies and photographs taken of Japanese, German and Italian ships—particularly warships.

Hundreds of American camera fans who toured foreign lands or made extensive cruises during the past ten years, brought back scenes filmed aboard foreign steamships and freighters. Many of them made pictures of Axis warcraft prior to our entry into the war. Many Axis ships visited American ports frequently before the war, and were filmed or photographed by amateurs. Such pictures of our enemy's ships can now reveal important information to our government. Such material five, or even ten years old, may now prove of great value.

Amateur and professional photographers can render their country an important service by turning in any likely material promptly. A few feet of film or a single photograph of an Axis ship may be useful in just the way our enemies will feel it most. This type of pictorial information is particularly valuable, because it cannot be duplicated from any other source.

The need for such films is urgent. If you have any material that might be useful, prepare to make it available at once. You do not have to surrender it but merely loan it so that it may be duplicated. All usable shots will be duplicated and the entire material returned promptly in original condition. Both 8mm. and 16mm. movie footage is wanted. Still photographs can be utilized in negative or print form.

Send all films and pictures to Castle Films, 30 Rockefeller Plaza, New York City, who are engaged in collecting, evaluating and duplicating this material for the Government. Where motion picture film is to be submitted, the ship scenes may be separated from other irrelevant material if desired or the entire reel may be submitted. Be sure that your reel and the package in which your film or pictures are submitted carries your name and complete address plainly marked.





• Demonstrating use of closeup as reaction shot to heighten humor in a comedy sequence. Proper timing of the cut to closeup is essential.—Photos by Harold M. Lambert.

ONE reason motion pictures have triumphed over the stage as a source of entertainment is because movies, through the medium of closeups, bring action closer to the spectator. Not enough amateurs realize the importance of closeups as a means of injecting maximum interest in their movies. It is just as easy to shoot a closeup as a long shot, and a closeup requires less film because it takes the spectator less time to observe details in the vivid, closer shot. If for no other reason than to conserve film by the increased number of scenes he can thus get in a roll of film, the amateur should think more in terms of closeups when shooting movies.

What constitutes a closeup?

That depends upon the subject being photographed. If the subject is people, then a closeup consists of filling the screen with their head and shoulders. Then there are closeups of hands and of feet when engaged in interesting action that must be emphasized on the screen. If the subject is a flower or any inanimate object, then a closeup consists of picturing the flower or object full screen size. Smart cinefilmmers given to traveling and recording the interesting detail of places they visit, invariably include closeups of intricate designs in architecture such as may be found in Taxco, Mexico or in India. A Taxco cathedral, for instance, is an enthralling sight viewed from any distance, but its real

When and why to use more CLOSE-UPS

B Y C L I F F C H A N D L E R

beauty is revealed in closeups of architectural detail.

The real importance of closeups comes when producing a scenario or photoplay. Important characters in a play should be singled out and their characteristics emphasized in a closeup immediately after the character's introduction. Moreover, any heavy emoting of characters should be filmed in closeup because the closeup adds necessary emphasis to the action.

Closeups should always emphasize bits of action important to the story because such action is usually only vaguely discernible in medium or long shots. For this reason a shot of a person writing should be followed by a closeup of what he is writing; a scene showing a man reaching carefully into a desk drawer should be followed by a closeup of what he found there; and a person shown operating a machine in

a medium shot can be made more interesting if a closeup of what he is doing with the machine follows.

Closeups serve as "reaction shots," too. In the pictures at top of page, a pretty bathing girl passes a fisherman who stops and looks at her approvingly. The closeup at the right adds a human interest touch and builds for the comedy effect intended.

Using a closeup to climax action is illustrated in the two scenes at bottom of page, taken from a wedding picture. Here the closeup of bride and groom embracing is a fitting sequel to the wedding scenes that preceded it.

When making a documentary picture, the closeup should frequently be used to reveal all important details at close range. One recent amateur documentary on the subject of pottery making was outstanding for its abundance

• Continued on Page 59

• How a closeup was used effectively to climax a wedding sequence in an amateur film produced by Pat Rafferty of Long Beach, Calif. Well staged and lighted it matches many professional's work.



• Sound, if only in the form of background music, is almost an essential to present-day screening of home movie films. Elaborate equipment is unnecessary. A single turntable or record player and a selection of orchestral recordings of a mood to fit the picture is all that is necessary.



C. E. Bell

SHOWMANSHIP *in* *screening movies . . .*

B Y C U R T I S R A N D A L L

LIKE tying a necktie or using banquet silverware, there's a right and wrong way to screen home movies, too. We refer not to screening the latest reel of shots for the family so much as to the shows we give when neighbors are invited in, or where our films are exhibited outside the home. It is in these latter instances that showmanship coupled with thoughtful planning will net from our audience the maximum appreciation for our films.

The earliest theatrical movies were screened in makeshift theatres that previously were vacant store buildings. Later, they were fitted with more comfortable seats, houselights were controlled by dimming switches, and a piano furnished theme music as the pictures were screened. Even in those days

it was found audiences became more receptive when comfortably seated and there was off-stage music that harmonized with the action on the screen.

The theatrical motion picture today boasts refinements undreamed of in nickleodeon days and theatre audiences accustomed to sound, comfortable lighting, and other refinements of the modern theatre are not as appreciative of silent home movies as they might be if home

• A microphone leading to the radio placed near the screen will enable you to speak a running commentary with your film with professional results.

projection of films was accomplished with more showmanship and skill.

Today with the screening of films destined to become a more active phase of our hobby, a little serious thought to presentation is not out of place. Few movie amateurs will deny that showmanship in projection has been a sadly neglected study.

Some of the things that mark a poor home movie showman is the practice of stopping the show to make a regular splice in a parted film; turning on the room lights while the picture is on the screen; rewinding each reel of a multi-reel feature before proceeding to the next reel; and giving oral explanation as the film is projected instead of having titles that explain the picture.

The skillful projectionist will be prepared with bits of scotch or adhesive tape near his projector in case of a break in the film, quickly joining the broken ends together with the tape and continuing projection. Better still, he will make sure his splices are good in the first place and insure they will not break during projection by making periodical checks of his film. The projectionist should make it a point to have more than one spare projection reel so that he can show a multi-reel subject without stopping to rewind the previous reel. There is always ample time after a show to re-wind films.

One annoyance too few projectionists ever do anything about is the spill light from the lamp house which, with some projectors, is extremely annoying to those who must be seated near them. Not only do some projectors cast unnecessary light on the ceiling but they emit

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• "Shoot the goo to me Lou," says this denizen of the zoo as he sizes up a visitor about to toss a morsel of food. Antics of bears offer unlimited comedy material for movie cameras. Next to monkeys, bears are zoo's most interesting actors.

IN contemplating the filming locales left open to the cine amateur, the zoo presents much in hitherto unfathomed filming possibilities. True, many amateurs have taken their cameras to the zoo for a few hit-and-miss shots, but they overlooked the opportunities for interesting, full-reel pictures of the zoo and its inhabitants. Now that we must look about our immediate environs for movie making subjects, the local zoo rates first choice on the list of possibilities.

One need only recall the mediocre movies they have seen filmed by neighboring movie amateurs in which fences, cages, and shadows intruded to make the pictures scarcely discernible, to understand the possibilities for improvement. For it is possible to make pictures at almost any zoo sans these disturbing elements if a little study of the zoo and its inhabitants is made in advance. In this way it is possible to determine and make note of the time of day best to shoot certain subjects; time of day or day of the week when a minimum of visitors are present; and whether or not the zoo attendant will cooperate in "letting down the restrictive bars" where necessary to permit getting closer shots or to shoot unhindered by fences, etc.

If this is to be a more than ordinary zoo picture—a careful and thoughtfully produced document instead of a series of random shots of caged animals—then it becomes necessary to fully plan the picture in advance. There are many themes: a record of a visit to a particular collection a definite story centering around certain animals; a study of one particular species; and, of course, the visitor through the eyes of the zoo occupants, to mention a few.

The first mentioned is possibly the most popular, but is full of pitfalls and usually results in a mixed picture of humans and a few glimpses of animals behind bars. If this theme is to be presented in an interesting form, the shots should first establish the location, then

ZOO offers filming opportunities for all . . .

B Y F R E D E R I C K F O S T E R

proceed to review the animals, etc., in some order of interest or contrast.

Many public zoos provide guide books. Where these are available they should be thoroughly studied first since they usually contain data concerning the species of animals and sometimes photographs of them which will serve as a guide as to the best angle to photograph them. In other words, by following the professional photographer's technique, you can't go wrong.

With regard to camera and accessories, the normal focal-length lens is adequate. It should be well protected with a lens hood, for invariably there'll be shooting to do toward the sun in some parts of the zoo. A medium telephoto lens, of course, will be a necessity where intimate studies are wanted of

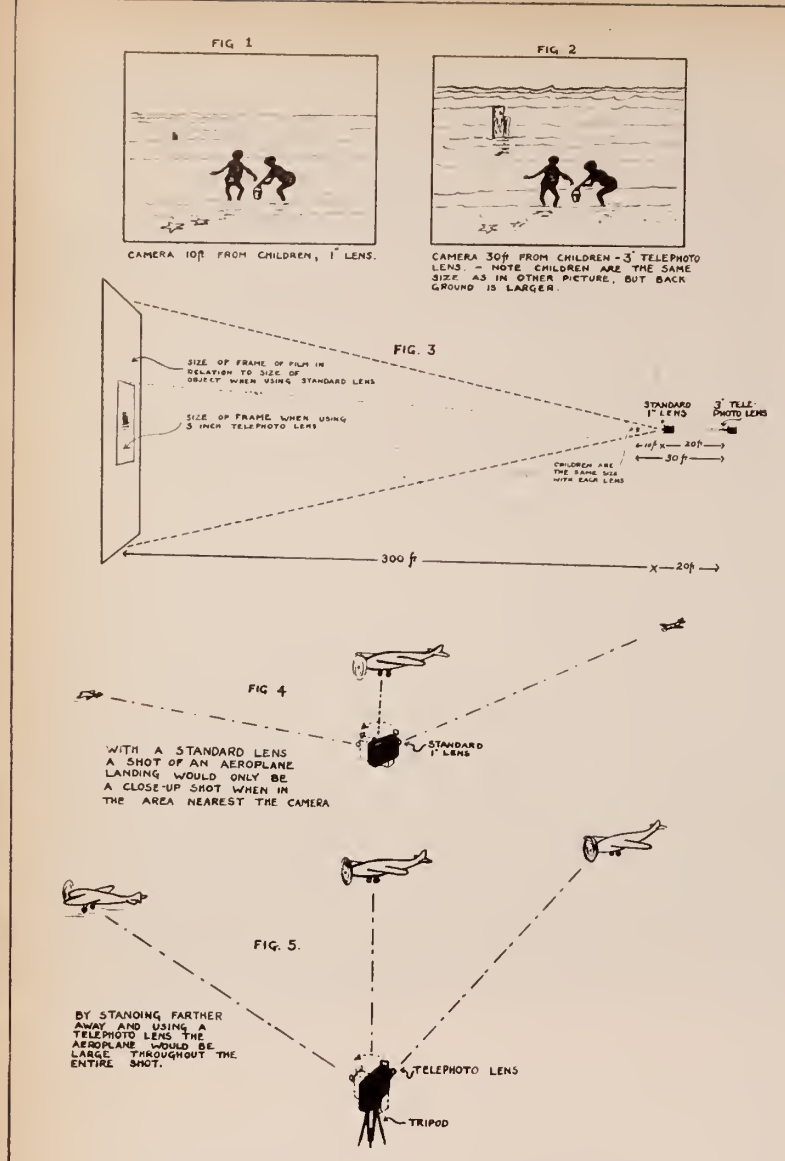
those animals, birds, etc., which invariably remain toward rear of the cage or where certain animals such as bears, lions, etc., are maintained in open enclosures some distance from the spectators as is the case in many of the more modern zoos.

An exposure meter is an absolute necessity. In no other type of filming will so much adverse lighting be encountered. So it becomes necessary to calculate exposure very carefully in order that animals and birds in shade or against pens and rockeries of deep colorings, be fully exposed and made to stand out against the background on the screen. On this point, more than any other, does the average zoo filmer fall down. And this is usually because

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Lloyd G. Miller



• Diagrams show comparative effects to be obtained with regular and telephoto lenses. The advantages of telephoto lenses are described further in the article beginning on this page.

crease lighting to enable using a small enough lens stop to increase depth of focus and thus bring the entire object in focus from back to front, and not merely the face of it.

(2) Telephotos are frequently used to make closeup shots or to follow distant action with medium shot effect without having to move the camera closer to the action. For example, a stream or rough terrain may separate camera from the action; or we may be photographing some wildlife that would be impossible to film if we were to move in closer with our camera and tripod.

(3) Perspective between background objects and those in the foreground can be materially altered through use of a telephoto lens. Thus, we can film an object situated against a somewhat cluttered background and take in only a limited portion of background detail—something that would not be possible with the regular camera lens without resorting to shallow depth of focus.

(4) A telephoto may be employed to gain just the opposite effect in background as just described. Instead of eliminating some of the background detail from the scene, it may be desirable to bring into prominence some object in the background. An example would be a scene of two children playing in the surf in which an old piling was located some distance in the water.

To film such a scene in a medium shot with a regular lens would result in picturing the children against an expanse of water. But by using a telephoto lens and moving the camera back from the children until the children filled the picture frame in the same proportion as in the standard lens shot, the piling in the water would be brought into prominence as a balancing medium in the composition. This is illustrated in Figs. 1, 2, and 3 of the accompanying illustration.

(5) Another important use for the telephoto lens is to obtain close shots of large objects moving in the distance but in a manner that their size remains fairly constant on the screen during the entire shot. We know that in shooting a plane in flight through panorama action, the plane at first appears small as we pick it up approaching at the

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What to expect from a TELEPHOTO LENS . . .

By STANLEY E. ANDREWS

HOW often the movie amateur who has only one lens on his camera, looks into the middle distance and sees a deer, a sailboat, a girl in a bathing suit, or some other object, and remarks: "Oh, boy! If I only had a telephoto lens!" and then debates whether or not to save up and buy one, finally dismissing the idea with, "Oh well, it's only for an occasional shot like this that I would want it, and I don't think it would warrant the cost." This would be quite a reasonable remark if these were the only kind of shots for which a telephoto lens could be used. There are, however, other uses for telephotos, some

of which will be described here:

(1) Objects too small to be photographed properly with a standard lens can be sharply photographed with a telephoto lens. With a 3-inch, 16mm. telephoto lens, (or 1½-inch, 8mm.), we can clearly photograph such small subjects as the trade name on a cigarette, or the texture of cloth. With a telephoto focused at 1 foot, we can photograph a postage stamp so that it will nearly fill the screen.

It must be kept in mind that at such close distances focussing is quite critical, and unless we are photographing a flat surface, it may be necessary to in-

MOST students of cinematography are familiar with that innovation in camera technique known as the "dolly shot" in which the camera, mounted upon a movable truck or carriage called a dolly, moves about the set to follow action or to change the camera angle while the action continues.

The achievement of dolly shots is so simple as to demand greater attention from those amateurs indulging serious filming. In fact many amateur movie makers already are using dolly shots, having constructed their own camera dollies from easily acquired materials or have utilized baby carriages or a child's coaster wagon on which to mount the camera for the traveling camera effect.

For interior filming, a dolly like the one pictured below is easily made and will give perfect results on smooth floors. The framework was made of 2-in. by 2-in. strips of pine bolted together. Two solid rubber caster wheels are attached, free-running, on either side of the front cross-bar, and a caster, complete with swivel housing, was installed at the back. The "free-wheeling" of the rear caster provides all the free movement of the dolly necessary.

For all general filming purposes, indoors as well as out, it is best to equip the dolly with larger wheels such as those of a coaster wagon, tricycle or rubber-tired scooter. The most ideal wheels are those fitted with balloon tires such as are found on most wheel toys today.

Certain locations preclude the use of a camera dolly unless a track is provided for the dolly to run upon. This track may be constructed from two-by-fours of the required length and laid flat. A trough for the wheels to follow may be formed by tacking strips of 1-in. by 1-in. material on the two-by-fours. In use, every precaution should be taken to insure that the track lies solidly on the ground, otherwise the dolly will dip or sway as it passes over any depression that might occur in the surface over which the tracks are laid. Building up the low spots with wedges of wood is the usual practice.

Follow action by the camera, set upon a dolly, may be accomplished in various ways—that is, the camera can follow the characters or action from the side or the rear, or camera may precede the characters who follow some distance behind the retreating camera. The method selected depends, of course, upon the



• Picture the camera traveling in unison with the youth and girl and you'll visualize the unique effect of this dolly shot in which the boughs of trees and shrubs are projected between subjects and camera.

Improve your movies with **DOLLY SHOTS**

B Y J O H N R I T T E R A T H

story being filmed, the action at hand, and the location and terrain where the action takes place.

Let us take for example a familiar bit of action—that of a child riding a tricycle. If this action takes place on a sidewalk in front of a home, the camera and dolly could follow from any of the angles previously mentioned and, if the sidewalk is smooth, without need of a track. On the other hand, suppose we want to picture more effectively some hikers in a country lane, or the movement of one or more characters along a path through a thicket. This would require laying track parallel to the path in order that the camera could move smoothly during the entire length of the follow shot.

Dolly shots reach their height in effectiveness when made out of doors in action such as this, and when objects such as trees or shrubbery come between camera and actors during progress of the shot as illustrated in photo at top of this page. This type of shot is frequently used in professional pictures and is familiar to all of us. Yet it is a

cinematic effect that few amateurs, as yet, have utilized.

The forward and backward dolly shots are particularly adaptable to faster action when a "zooming" of the camera toward or away from the character or object effectively heightens interest. But this effect can be utilized for ordinary homey subjects, too. Take for instance, a filming record of a child's

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• Here is a simple camera truck or dolly any amateur can build from lumber and roller skate wheels or furniture casters. Tracks for using same on exterior shots may be built of two-by-fours.



• Author David Bradley, at extreme right, filming a closeup for "Peer Gynt." Here, script girl, makeup artist and an assistant stand by to render any assistance necessary in this location shot.

Casting Problems of Amateur Productions

B y D A V I D B R A D L E Y

ONE question invariably asked by experienced movie amateurs who have seen the 16mm. productions of "Oliver Twist" and "Peer Gynt" is: How did you ever manage so large an amateur cast? Particularly do they want to know how I was able to keep such an extensive cast of principals together for the duration of such lengthy productions.

When I produced "Oliver Twist" I must admit I encountered almost insurmountable cast problems. But I profited by these experiences and by the time I was ready to shoot my second multiple reel production, "Peer Gynt," my cast troubles were practically nil.

Any amateur movie producer who has attempted a serious photoplay knows that getting a cast to keep appointments is a headache. Amateur players don't get paid and as most of them often undertake a part just for the fun of it, their consciences don't bother them when, if a "date" opportunity occurs, they let the producer and his as-

sociates down at the last minute. Once an actor assumes a part and scenes are shot, it's pretty hard to drop him and begin shooting all over again. So—your thoughtless and inconsiderate actor must be "nursed along" so the picture can be finished without loss.

Such troubles usually occur when a person has been chosen for his appearances rather than acting ability. Amateur producers do not have a wide choice of talent to choose from as do the Hollywood studios. In fact real honest-to-goodness amateur talent is a rarity. We usually have to rely upon enthusiastic high school students to play parts in our pictures although in some, we were fortunate in securing players

from a little theatre for the leads.

I found that an amateur producing group, to be successful, must organize into units—camera, makeup, costume, properties, and locations. With a responsible person placed at the head of each unit, the task is made much easier for the producer. Instead of having to cope with scores of people plus all production details, the producer need only consult with his department heads. Now this may sound like big talk for amateur movie production, but it must be understood that producing a ten-reel picture like "Oliver Twist" is a colossal job no single amateur could undertake alone. Multiply by ten the problems encountered shooting an ordinary single reel home movie and add the grief of handling dozens of ambitious amateur actors and you'll understand why serious large scale production of amateur movies is a gigantic and often heart-breaking undertaking.

It is because many amateurs did not know this that a picture on which they had based great hopes, failed to materialize into the success expected of it. It is one thing to plan a picture on paper, and another to execute its production.

Deep in the heart of every movie amateur is the unquenchable yen to turn out an extensive and really serious scenario picture. With the story on paper comes the task of selecting the right people to play the roles. If the family circle does not hold suitable talent, the search must be extended. The first qualification is that the person chosen for a role must look the part. Home movies being essentially visual entertainment, appearances are important as acting. That is why so many movie characters are typed: the medical doctor is chosen

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• Below, left: Mob scenes in "Peer Gynt" were peopled with citizen-actors attracted by a free picnic. Eating the food was part of action to be filmed. Right: David Bradley shows his leading lady just how to enact a bit of business in "Peer Gynt."



MOST of our previous discussions on the subject of title making have dealt with those processes which come before the exposure is made. This month, we shall discuss the principle step that comes after the title is filmed—developing the film.

There are two methods by which the title film may be "developed" or transformed to the positive, screenable stage, depending upon whether the title is photographed on reversal or positive film. Reversal film must be "processed" which differs in procedure from the straight development accorded positive film. Limited space prevents our describing fully the reversal process and we trust a brief outline will suffice.

When titles are photographed on reversal film such as panchromatic, Kodachrome, etc., the film is first developed to a negative. The image is then bleached and the film re-exposed to light, and the remaining image then put through a second developer which converts it to a positive.

Where titles are photographed on positive film in what is known as the "direct-positive method," the film is merely developed to a negative and is ready for projection. Since the developed positive film becomes in fact a negative, the tonal values are reversed. That is, if the title card was black and the text lettered in white ink, as when panchromatic film is used, the positive title film would show a white background with black letters. For this reason, most title cards to be photographed on positive film are lettered in black on white cards.

Positive film titles are popular because the amateur can develop them himself with a minimum of equipment. Unlike with the home reversal process, all that is required to develop positive film is a simple rack or drum on which to wind the film and trays or receptacles to hold the developer and hypo or fixing solution. It is even possible to develop titles in short lengths by hand, thus dispensing with the rack.

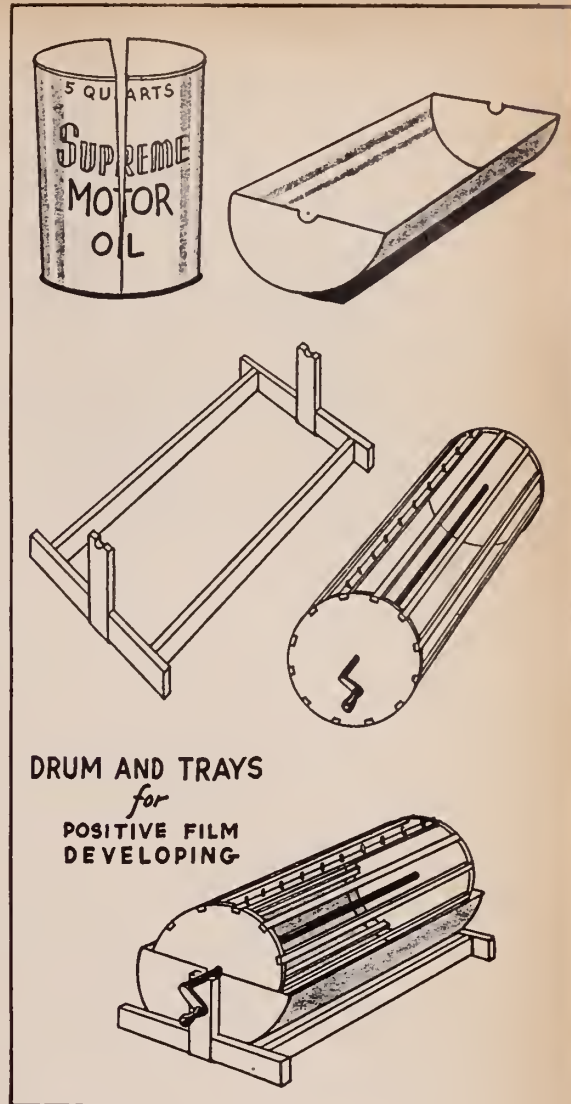
Simple equipment which will serve the amateur planning extensive title making, can be made easily from materials about the home. One such outfit is illustrated in the accompanying sketch. The developing trays are made from a large oil can split in the middle. A simple stand constructed of wood holds the trays securely. The developing drum may be constructed of lumber from a discarded apple box along the lines illustrated.

The drum pictured accommodates about 15 feet of 16mm. film and the tray requires the very economical

amount of but 5 ounces of developing solution. The trays for developer and hypo should be painted with acid resisting paint, otherwise chemical re-action will set in and spoil the film during development.

In addition to this equipment and the developing solutions, only a safelight is needed to complete the outfit and make it possible to proceed with developing titles. Using positive film, a red safelight should be employed to furnish illumination in the dark-room during the primary stages of the film's development. Also, it will be required for illumination while loading the positive film in the camera. The film, incidentally, must be threaded with the emulsion side facing the lens. This precaution is mentioned because positive film, especially when purchased in bulk rolls, is unspooled and the emulsion side is in—that is facing the core of the roll.

After the titles are photographed, the positive film is removed from the camera and wound, emulsion side out, upon the developing drum. Care must be taken on this point, because emulsion when wet is extremely



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soft and it takes very little to scratch it. The film is first placed in the developer for the required length of time.

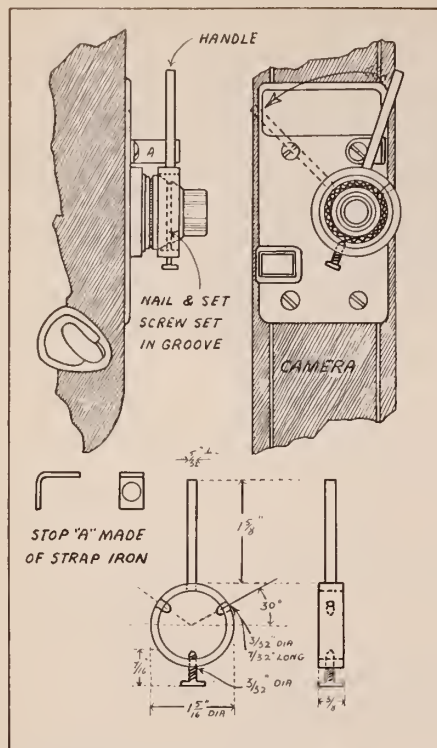
Probably the greatest factor determining successful title making at home is the correct selection and use of the developer. There are dozens of film-developing formulas, not all of them suitable for positive title film. The average negative developer produces a soft or low contrast negative. However, with titles, a high contrast developer is required. Most high contrast developers will be found satisfactory for title work. Eastman's D-11 is used by many amateurs for positive titles, developing the film for 5 minutes at a temperature

of 65° Fah. Probably more amateurs now use Eastman's D-72 for positive titles than any other formula. With this developer used full strength at 65 degrees, excellent results will be obtained with the developing time of 2½ to 3 minutes. Practically every film manufacturer supplies formulas for use with each film he makes, and for best results the developer recommended should be used, according to directions.

Development may be carried out under the red or OA safelight. After rinsing, in clear running water, the film is placed in the hypo fixing solution. The purpose of this second formula is to

• Continued on Page 58

THE EXPERIMENTAL



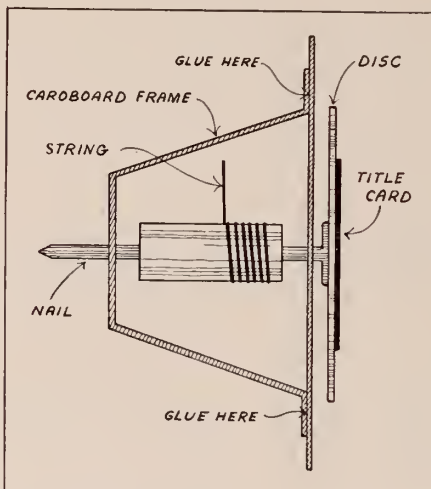
Fading Gadget

Pictured here is a fading device which I made for my 16mm. Keystone camera that works equally well on any cine camera. It works on the principle of opening or closing the lens diaphragm to produce a fade-in or fade-out. Added feature is a stop attached to camera case that insures opening diaphragm to the right aperture when making fade-ins.

Material required is a short piece of metal tubing $1\frac{5}{16}$ " in diameter and $\frac{3}{8}$ " wide, which forms the collar that slips over the lens ring, and a short set screw and three nails. Drill four holes around periphery of the piece of tubing as shown in sketch. Tap one to take the set screw. Tap hole directly opposite to receive the hand lever which may be made of a large nail of the right gauge,

threaded to fit the hole. Form the tips on either side of lever from nail points filed round. These may be driven into place in the ring of tubing and made fast by spreading with a ball pein hammer. These equalize the contact of the ring with the lens barrel as shown in sketch. With the 16mm. Keystone lens, they fit into groove in the lens diaphragm control ring.

The "stop" A may be made from a piece of flat metal, drilled to take the screw on the Keystone camera plate, then bent to shape as shown. Where fading device is to be used on other makes of cameras, a suitable stop can be fashioned to perform the same duty. Where stop is employed, action of the fader can be controlled as follows: If scene calls for an exposure of $f/5.6$, for example, set lens at $f/5.6$ then set handle of fader against the stop and tighten the set screw. To fade in the scene, start camera with lens closed and gradually open it by moving fader lever until it strikes stop on camera.—*Edwin J. Yeskey, Ludington, Mich.*



Whirling Titles

A whirling or revolving title is one cinematic effect that often stumps the amateur. Actually it is very easy to achieve, especially where titles are small. Here is a simple gadget any amateur can build for making effective revolving titles in his typewriter titler. The whole thing can be made of cardboard.

Cut a rectangular piece of cardboard to fit card holder of your titler. Next cut a strip of heavy cardboard $1\frac{1}{2}$ " wide and fold it to form the triangular frame as shown in sketch. Before glueing it to the cardboard rectangle, it is necessary to assemble the axle and hub on which the revolving title will be mounted. The hub may be cut from a piece of $\frac{1}{2}$ " dowel or a section of a

lead pencil may be used, the lead being removed to make way for the nail that will act as axle. Punch a hole in center of the large card that will provide a free-running fit for the nail; then a similar hole in the center of the $1\frac{1}{2}$ " cardboard strip. Slip hub over nail (it should fit snug) and frame assembly is ready for glueing to cardboard.

Next cut a disc about $\frac{1}{2}$ " larger over all than extreme boundaries of title area of your titler. Applying a dab of glue to nailhead, affix disc to nailhead at exact center and allow to dry. Title cards are then mounted on this disc by means of pieces of scotch tape so they may easily be removed.

Rotation of title is achieved by means of a stout cord attached to the hub and wound tightly, and then drawn slowly as camera photographs the title card.

In order to make a revolving title that will appear on the screen coming to a dead stop *after* rotation with the text centered and exactly parallel, place title card on disc upside down. Photograph title in this position for the required reading time, then start the rotating action.

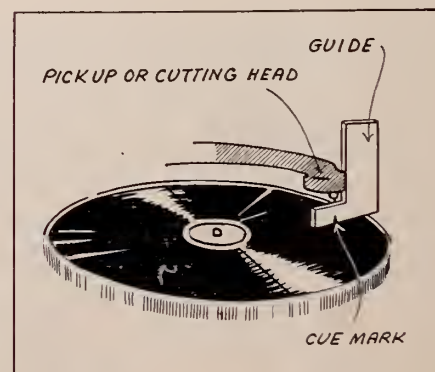
When title is developed or processed, reverse it end for end before splicing.—*A. E. Moore, Dayton, Ohio.*

Needle Guide

For those who make their own disc recordings or use turntables to furnish music and sound for their films, here is an idea that makes the task of placing needle on right spot on record very simple.

It consists of an L-shaped piece of cardboard as shown in sketch. A pencil mark placed at a point on the lower edge to correspond with position of needle when tone arm or cutting head is set against the guide, shows where needle will strike the record.

Thus where it is necessary to put needle at an exact spot on the record, it is done with assistance of the guide



PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

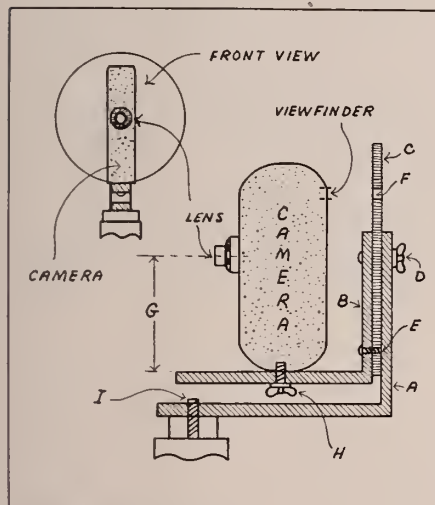
Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

C I N E W O R K S H O P

gadgets, tricks &

*shortcuts contri-
buted by Cinebugs*

which is held against the pickup or cutting head as shown, then moved over the record. When the penciled cue mark corresponds to mark on record, needle is lowered into place and the guide withdrawn. To facilitate this, the short side or base of the L must be narrow enough to clear the pickup after needle contacts the record.—Dr. P. Z. Edgren, St. Louis, Minn.



For Trick Shots

Suggested here is a revolving tripod head with which one can make novel comedy shots that suggest the rocking of a boat, movement of an automobile, or the dizzy effect of being struck a knockout blow in a boxing match.

As shown in sketch, the assembly consists of an L-shaped support A; another L-shaped support B for the camera; and the rotating disc C. The L-shaped members should be made from strap iron $\frac{1}{4}$ " thick and it is important that they be bent at exactly right angles to insure centering of camera on object at all times during rotation. Otherwise camera will appear to wobble during the filming.

The disc C may be of metal or plywood and should be secured to the bracket B by means of a machine screw shown at E. This disc is the means by which the camera is rotated during filming. To provide for use of viewfinder, mount camera as far back as possible and cut a hole in the disc C to correspond with location of viewfinder.

Dimensions depend entirely upon make of camera used. Most important point to consider is that distance indicated at G. This insures camera revolving on the lens axis.

Holes drilled and tapped for a $\frac{1}{4}$ " No. 20 screw at H and I provide for attaching camera and tripod respectively.—Bob Forrest, St. Louis, Mo.

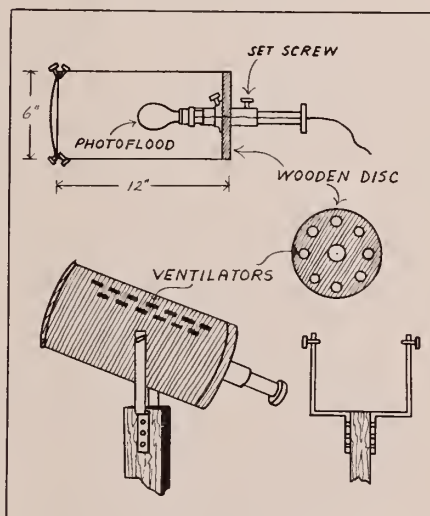
Title Letters

Having had some difficulty in lettering title cards in color for Kodachrome, I eventually found relief in a most efficient substitute for hand lettering in the form of colored adhesive letters which come in sheets and are die-cut ready for use. These are available in most dime stores in red, blue, green, gold and silver.

Letters may be moistened and laid in place on a suitable card to form the title. Block letter effect may be obtained by first mounting letters on thick cardboard, and then cutting them out with a razor blade.—H. W. Castle, Hamilton, Ontario, Canada.

Stovepipe Spotlight

Accompanying sketch shows easy method of building an efficient spotlight from materials easily found about the home. Housing is a short length of 6" stove pipe. Into one end a 6" disc of wood is nailed in place. This disc has been perforated with half-inch holes. Another hole drilled in center provides for a short length of water pipe which acts as a sleeve for the adjustable rod that holds the photoflood lamp socket. This rod may be a piece of pipe of smaller diameter. Socket is attached at one



end and the wires run through to the other end. Machine screws set into the sleeve provide for adjusting lamp.

A 6" condenser lens, obtainable from most theatre supply houses, is fitted into other end of stove pipe and held in place by means of metal screws.

A home-made wooden standard may be constructed for this spotlight to which it may be attached by means of the U-shaped bracket made of strap iron as shown.—Gerald Foster, Tulsa, Okla.

Pre-focusing Idea

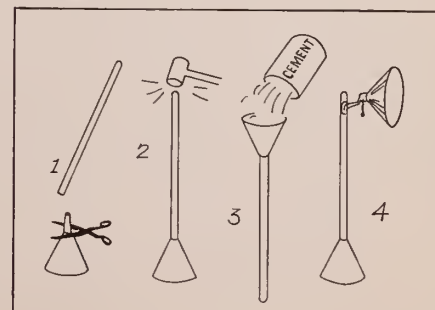
One of the drawbacks to more frequent home projection of home movies is the amount of time and trouble required in setting up projector, assembling screen, and finally checking sharp focus before starting the show.

To remedy focusing problem, I spliced three or four frames from an old title into middle of each film leader. This enables me to check on focus in advance of running the films. The film is threaded so that one of the frames rests in the film gate. With projector set for "still" projection, I flash on the lamp long enough to adjust focus, then proceed with my show.—D. J. Wilson, Des Moines, Iowa.

Photoflood Standards

The large metal funnels available at dime stores not only make excellent photoflood reflectors, but they also provide splendid bases for broom-stick lamp standards. As sketched below.

Most metal funnels are made in two sections so that if funnel is placed on floor spout up, a sharp blow with a hammer will separate spout from the funnel. Otherwise tinner's shears may be used to cut away the spout. Next fit a broom stick or length of wood dowl of proper size in opening as shown, extending it to depth of the funnel. Pour a mixture of cement in funnel and set upright, allowing to dry for about 24 hours. When cement solidifies, the lamp standard is complete and ready for uses. Clamp-on reflectors attached to the broom-stick upright complete the unit.—H. C. Godbe, Salt Lake City, Utah.



Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

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Bell & Howell Filmosound Library
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1529 Vine Street

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Films Incorporated
1709 W. 8th Street

Robert Crawford Pictures
1702 Kingsley Dr.

SAN FRANCISCO

Bell & Howell Filmosound Library
Photo & Sound, Inc.
153 Kearny St.

CONNECTICUTT

WATERBURY

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P. O. Box 1125

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
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ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street

General Camera Company
2308 West Devon Avenue

INDIANA

INDIANAPOLIS

W. Stuart Bussey
17 East St. Joseph St.

IOWA

MASON CITY

Decker Bros.
209 No. Federal Ave.

KANSAS

WICHITA

Jeff's Camera Shop
139 N. Broadway

Lewis Film Exchange
216 East 1st St.

MASSACHUSETTS

BOSTON

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30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 West 45th St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

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Latest War Movies

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The Carrier battle episode pictures the life and death struggle against a furious attack by Jap Bombers. Wave after wave of attacking planes roar toward the dauntless carrier to be met with a hail of bullets from the U. S. ship's gun crews. The daring cameraman caught shots of several near-misses as Jap planes crash right and left into the sea. The stern of the carrier is set afire by a direct hit. Within seconds the ship's firefighters have flames under control. Rapid repairs are made and the valiant ship fights on. More Jap planes are downed as the assault is renewed. A bomb lands squarely upon the flight deck only a few feet away from the camera! Concussion from a near-miss almost blasts an American plane from the deck as the last of the attackers are driven off.



"Russia Strikes Back" occupying the remaining half of the film, is an authentic record of Russian courage and fighting skill that has turned the tide of war against the bewildered Nazis. Here

are amazing scenes of Russia's heroic transformation to the offensive. The blazing inferno of Stalingrad provides the springboard for the assault. Building by building, street by street, the Russians drive the Nazis back. The attack spreads along the entire 1200 mile front. Tanks, carrying loads of assault troops, roll into battle. Anti-aircraft guns down Stuka bombers. The Nazis are driven reeling through the snow. This vivid double-feature picture is available in 8mm. and 16mm. at photographic dealers at the usual Castle prices.



Soundies

Good motion picture news for 1943 is the announcement by Walter O. Gutlohn, Inc., that they are distributing an outstanding group of three minute 16mm. Sound Musical Films. These shorts are sold under the title of "Soundies" and consist of 18 different subjects, each 100 foot length featuring the country's foremost dance orchestras and entertainers.

Among the dance numbers are: Gene Krupa in "Let Me Off Uptown," one of his favorites, which has been a show stopper in all his theatrical engagements; Cab Calloway in his famous "Minnie the Moocher;" Johnny Messner in "Don't Sit Under the Apple Tree" presented in a lilting, swiny style with a military setting; Will Bradley in "Barnyard Bounce," a hot tune featuring the world-famous drummer, Ray McKinley. Many other leading bands are also featured in this series.

Soundies also present a group of patriotic and army songs, such as: "I Am An American" sung in a rousing, spine-tingling manner by Carolyn Marsh with a military chorus; "K. P. Serenade" with the well-known Hoosier Hot Shots on K. P. duty; "Good Morning Mr. Zip, Zip, Zip" with Tany Pastor. Strictly for laughs, there is Willie Howard in "Comes the Revolution," a screamingly funny comic skit.

Complete information regarding Soundies can be had from Walter O. Gutlohn, Inc., 25 West 45th Street, New York.



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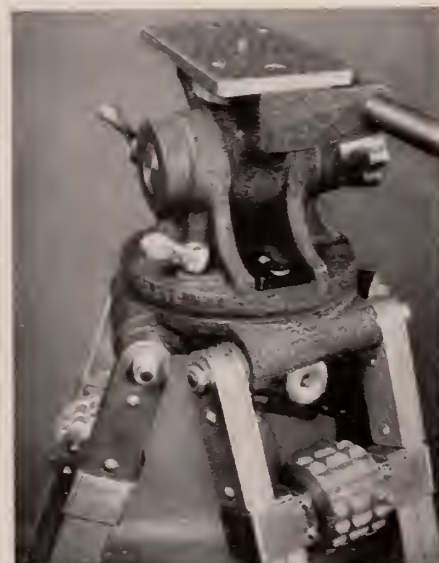
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Dolly shots for better movies...

• Continued from Page 47

birthday. The next time there's a birthday to film at your house, mount your camera on a dolly and focus up close on the birthday cake. Shoot about five seconds of this, then have mother's hands enter the scene and pick up the cake. As she lifts it and starts to carry it to the table where the birthday party is in progress, move back with the camera and pan to follow her as she walks towards the door. Follow her by moving the dolly and continue filming until she reaches the door. Stop camera at this point and move camera into the next room on the other side of table. Continue filming as mother resumes her action of carrying cake to the table surrounded by expectant guests.

One problem that arises in making dolly shots is that of keeping subject in sharp focus, especially where subject moves progressively away or toward the camera or where the dolly-mounted camera moves forward or away from the subject. The answer to the problem is to provide sufficient light in the scene to enable stopping down camera lens to gain maximum depth of focus.

As an example, suppose we have a subject or bit of action which we want

to film with a dolly-in movement of the camera. We'll start filming at a distance of ten feet from subject, then move camera forward to a distance of three and a half feet of subject. This presents a problem of keeping the subject in sharp focus during the entire time camera is traveling from the ten-foot mark.

Under inadequate light conditions which would require using a stop of say $f/1.5$, depth of focus would be very limited. It would be necessary to set the lens at ten feet for beginning the shot, and to gradually change focus of the lens while the camera was being moved toward subject.

On the other hand, if we are able to use an opening of $f/8$, depth of focus will be considerably improved. By setting focus at ten feet to begin the shot, it can be left at that point for duration of the shot because of the increased depth of focus which renders the subject sharp regardless whether the camera is ten or three and a half-feet from subject.

A depth of focus chart for both 8mm. and 16mm. camera lenses is given

FOR 8 MM. CAMERA

DEPTH OF FIELD TABLE AND HYPERFOCAL DISTANCES f1.9 — 1/2" Camera Lens with Focusing Mount								
Distance Focused Upon	F1.9	F2.7	F3.5	F4	F5.6	F8	F11	F16
1 Foot	0'11 1/2" - 0'12 1/2"	0'11 1/2" - 0'12 1/4"	0'11" - 1'1"	0'11" - 1'1 1/4"	0'10 1/4" - 1'1 1/4"	0'10" - 1'2 1/4"	0'9 1/4" - 1'4 1/2"	0'8 3/4" - 1'7 1/4"
2 Feet	1'10" - 2' 2"	1'8" - 2'3"	1' 9" - 2' 5"	1' 7" - 2'5"	1' 7" - 2' 9"	1' 6" - 3' 2"	1' 4" - 4'2"	1' 2" - 8'
3 Feet	2' 8" - 3' 6"	2'5" - 3'7"	2' 5" - 4'	2'3" - 4'2"	2' 2" - 4'11"	1'11" - 16'	1' 8" - 18'3"	1' 5" - Inf.
4 Feet	3' 5" - 4'10"	3'2" - 5'4"	3' - 5'11"	2'9" - 6'6"	2' 7" - 8' 5"	2' 3" - 15'11"	1'11" - Inf.	1' 7" - Inf.
6 Feet	4' 9" - 8' 2"	4'3" - 9'8"	4' - 11'10"	3'9" - 14'2"	3' 4" - 28' 6"	2'10" - Inf.	2' 4" - Inf.	1'10" - Inf.
8 Feet	5'11" - 12' 5"	5'3" - 16'6"	4'10" - 23' 2"	4'6" - 34'6"	3'11" - Inf.	3' 2" - Inf.	2' 7" - Inf.	2' 1" - Inf.
12 Feet	8' 2" - 26' 6"	6'7" - 54'3"	5'10" - Inf.	5'6" - Inf.	4' 6" - Inf.	3' 7" - Inf.	2' 9" - Inf.	2' 2" - Inf.
15 Feet	9' - 45'	7'6" - Inf.	6' 9" - Inf.	6'1" - Inf.	5' 1" - Inf.	4' 2" - Inf.	3' 1" - Inf.	2' 3" - Inf.
25 Feet	11'10" - Inf.	9'5" - Inf.	8' 2" - Inf.	7'4" - Inf.	5'10" - Inf.	4' 7" - Inf.	3' 4" - Inf.	2' 5" - Inf.
50 Feet	15' 6" - Inf.	11'7" - Inf.	9'10" - Inf.	8'6" - Inf.	6' 4" - Inf.	4' 7" - Inf.	3' 5" - Inf.	2' 5" - Inf.
Hyperfocal Distance	21'9"	15'4"	11'9"	10'4"	7'4"	5'2"	3'7"	2'6"
f2.7 and f3.5 1/2" Camera Lens — Universal — (Fixed) Focus								
	F2.7	F3.5	F4	F5.6	F8	F11	F16	
	7'9" - Inf.	7'3" - Inf.	6'5" - Inf.	5'4" - Inf.	4'4" - Inf.	3'2" - Inf.	2'4" - Inf.	

FOR 16 MM. CAMERA

DEPTH OF FIELD TABLES AND HYPERFOCAL DISTANCES f1.5 — 1" Camera Lens with Focusing Mount								
Distance Focused Upon	F1.5	F2.7	F3.5	F4	F4.5	F6.3	F8	F11.3
2 Feet	1'10" - 2'1"	1'8" - 2' 4"	1' 7" - 2'4"	1' 7" - 2'5"	1' 7" - 2' 6"	1'6" - 2'10"	1' 5" - 3'2"	1' 1" - 4'4"
3 Feet	2'11" - 3'4"	2'6" - 3' 8"	2' 4" - 4'	2' 4" - 4'2"	2' 2" - 4' 5"	2' - 5' 6"	1'11" - 7'1"	1' 7" - Inf.
4 Feet	3' 5" - 4'7"	3'2" - 5' 5"	2' 6" - 6'	2'10" - 6'6"	2'10" - 7' 1"	2'5" - 10' 5"	2' 2" - 17'4"	1'11" - Inf.
6 Feet	4'11" - 7'7"	4'4" - 9' 8"	3'11" - 12'1"	3'10" - 14'1"	3' 7" - 16'11"	3'11" - 78"	2' 8" - Inf.	2' 2" - Inf.
8 Feet	6' 7" - 11'2"	5'2" - 16' 7"	4' 8" - 24'5"	4' 6" - 34'7"	4' 2" - 57' 2"	3'6" - Inf.	3' 1" - Inf.	2' 6" - Inf.
12 Feet	8' 5" - 21'1"	6'8" - 64'11"	5'11" - Inf.	5' 6" - Inf.	5' 2" - Inf.	4'2" - Inf.	3' 7" - Inf.	2'10" - Inf.
18 Feet	11' - 54'1"	8'4" - Inf.	7' 2" - Inf.	6' 8" - Inf.	6' 2" - Inf.	4'8" - Inf.	4' - Inf.	3' - Inf.
25 Feet	13' 1" - 256'	9'6" - Inf.	8' - Inf.	7' 4" - Inf.	6'10" - Inf.	5'1" - Inf.	4' 4" - Inf.	3' 4" - Inf.
Hyperfocal Distance	27'8"	15'5"	11'11"	10'5"	9'4"	6'6"	5'2"	3'8"
f2.7 and f3.5 — 1" Camera Lens — Universal — (Fixed) Focus								
	F2.7	F3.5	F4	F4.5	F6.3	F8	F11.3	
	8'4" - Inf.	7'2" - Inf.	6'8" - Inf.	6'2" - Inf.	4'7" - Inf.	4' - Inf.	3' - Inf.	

here as a means of ready reference for those amateurs interested in making dolly shots as suggested here. It shows the nearest and farthest boundaries of the area of sharp focus for various stops of the lens, and these represent the limits within which the camera may travel in a dolly shot and remain in sharp focus.

Showmanship . . .

• Continued from Page 44

light from near the base of lamphouse. If your's is a projector of this type, set to work to correct the evil now. A suitable baffle may be constructed from a tin can and fitted over top of lamp house to deflect the light, yet not interfere with the cooling system. Another expedient is to set up projector in a hall or the next room, away from the audience, and project through a door. It is to be hoped that new models of projectors will have this light-leak fault eliminated.

Where an outside audience is expected, projector should be set up well in advance and its good running order insured. It should be focused in advance and properly centered on the screen. Nor should the possibility of blowing the projection bulb be overlooked. A spare bulb is a good investment.

Few of us ever check our projectors often enough for such important things as oiling, cleaning film gate, polishing lens, and weak take-up belts. A careful check-up should be part of the preliminaries to showing pictures. If left until after the show, we usually become occupied with our guests and the chore put off until some other time.

Today, musical background is almost a must for home movies projection and where equipment exists for playing ordinary phonograph records, a selection of orchestral recordings should be chosen in keeping with subject of films to be shown and these played, carefully cued, during projection. Dual turntables are not absolutely necessary. A single phonograph or radio-phonograph combination will serve the purpose, providing another person can be assigned the responsibility of playing the records as required.

Control of room lights should be in hands of the projectionist and, therefore, there should be some sort of a remote switching arrangement near the projector that permits turning room lights off or on at the proper time. Most practical system is to utilize a single floor or bridge lamp for lighting the room. Either have this lamp near the projector or provide a switch at the projector that will control it. The right attention to this detail will prevent the

annoyance of some member of the family, eager to be helpful, snapping on the light during a fadeout, thinking the picture is ended.

Less annoyance to audience from projector noise and light will result if projector is set at some distance back from the spectators. Where the room is small, the projector may be isolated somewhat by elevating it above spectator's heads, placing it upon a box set upon a table or desk, etc.

The program itself should not be too long. It is better to leave an audience wishing for more than to tire it with too long a showing of pictures. Save your best film for the last and show short subjects and less interesting material first.

We should all be keen to observe an audience's reaction to our films as they are being projected. The questions they ask, the suggestions they make, their applause all can be helpful in improving our future picture making. But to bring out the critical best in an audience, our pictures must be screened with the best showmanship at our command.

Reviews . . .

• Continued from Page 38

overdone, become tiresome, and therefore lose much of their punch. The film can be improved by shortening most scenes.

Best comedy is in scene where the golfer finally gets ball in cup, then caps it quickly with his hat. There is need to re-edit closing sequences of picture, especially where woman is shown re-acting to crash of golf ball through her window. This scene is cut in about three shots too late. It should follow, immediately, shot of golfer making the drive that results in crash. Also, scene showing woman calling after retreating golfer and caddy is too long. Her calling is repetitious. But this easily can be corrected by cutting the scene in half.

A few tight closeups showing ball falling from the tee, instead of picturing this action in a medium shot, would aid this gag materially. The sepia toning given the film is a splendid job and adds much in interest to picture. The film was awarded a two-star merit leader.

When Mr. and Mrs. Al Morton submitted their film "The Ardent Amateur" in HOME MOVIES' 1942 contest, they placed several judges on a spot in the final analysis of contest films. The film had all the earmarks of a winner, yet because of some errors in editing, they could not conscientiously acclaim it a winner. Nevertheless, it received honorable mention. The Mor-

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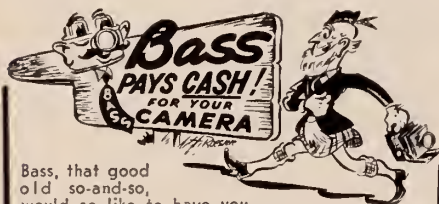
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tons have polished up the film considerably and we were privileged to review it again, noting considerable improvement.

Running 400 feet in 8mm. Kodachrome, story concerns an ardent movie amateur eager to make good movies without spending necessary time in preliminary study. He buys camera, film and other equipment and makes all the usual mistakes of the careless beginner. Undaunted by his first failure, he buys more film, listens to some advice from his camera dealer and goes forth to shoot again. When the film's returned from the lab, he summons his neighbors for a "premiere." The picture turns out to be a conglomeration of brief snap shots and wild panoramas.

Next day he receives as a gift from one of his friends, a copy of Eastman's book "How to Make Good Movies." After studying this, he tries again, and screens the results for his friends. Of

course his friends recognize the improvement and the story ends with everyone happy.

The additional editing done on this picture has improved it immensely, making for a smoother, more interesting continuity. It is a splendid example of what judicious use of fades and lap-dissolves can do to "up" the quality of continuity. Closeups were used frequently and effectively to emphasize important points in the story.

Commendable, too, is the fine lighting of interiors and the nice job of titling, in which department the Mortons usually excel. The story is told superbly with a minimum of titles.

In our opinion, the story would get off to a faster start if the earlier sequences of the amateur's filming activities were depicted in quick flashes and dissolves or in montage, similar to a treatment used later in the picture.

"Ardent Amateur" easily rated the 3-star merit leader awarded it.

Bird life filming . . .

• Continued from Page 41

them otherwise is a waste of good film.

The bird subjects of my film were photographed in my backyard, on the front lawn, and on vacation trips and local hikes. Some of my most interesting shots also were filmed in nearby bird sanctuaries, on farms and at the local zoo. At first, I had no idea of making a story or even obtaining sequences of shots. This, I knew, would be difficult with a subject of this kind. But it happened that just the ordinary action of the subjects, filmed at close range, provided enough interest to insure audience appeal.

One need not go far to find odd or unusual birds for a reel on this subjects. The commonest sparrow, if captured close-up in the right setting with a telephoto lens, will prove as interesting as its rarer contemporaries. Some Saturday afternoon when your camera's loaded with film and your trigger finger's itching, go out into your yard and set up the camera on a tripod or other solid support close to the ground. Scatter a few crumbs on the ground as bait and focus camera upon them.

If you haven't built a remote control for your camera, such as the one referred to earlier, conceal yourself and camera with limbs from trees or brush. When the birds swoop down to feed upon the crumbs, start your camera.

We don't mean to imply that all bird shots should be screen-fillers although the huge closeups are by far the most interesting. Where lack of a remote control, or telephoto lens makes close-up filming impossible, good shots

may be made by exercising patience. This is intended as a "casual" bird filming project in which we shall try to get rare bird shots with the equipment we have and this, of course, requires plenty of time and study of bird's habits. Once a bird's habits are studied and understood, we know just how close we can approach in the open to photograph it.

A bird bath is a "natural" location for filming birds. One of my most interesting shots is of a young robin performing his abolutions in the terra cotta bath that occupies a secluded niche in a nearby garden. On another occasion, I filmed another robin who chanced upon a pool of water that settled in our lawn while the sprinklers were on. I shot about 20 feet of this action while sitting on the back steps no more than ten feet away. I used my telephoto, too, supporting the camera by resting my elbows on my knees. Neither my presence nor the sound of the camera motor seemed to distract the bird.

Closeups reveal surprising coloring in the plumage of such common birds as sparrows and starlings. House wrens, while not very colorful, prove interesting because they are so tame. It is usually possible to approach within eight feet of them.

The logical time for filming birds, of course, is in the springtime when nests are being built. Often it is possible to film the complete mating cycle, from nest building to rearing of the young fledglings as was done by Dr. Cassell of

Los Angeles and Mrs. Warner Seely of Cleveland, Ohio, both of whom have produced rare films of Hummingbirds.

Domestic birds such as canaries, chickens, pigeons, ducks, geese, etc., while more familiar to the average person, somehow command added interest when filmed and projected on the screen. An amusing sequence in my reel is a shot of a flock of young ducklings only a few days old. To get the action I wanted, I tossed a large worm into the pen before starting the camera. Plenty of action resulted as the ducklings staged a tug of war with the delectable morsel. Realizing an opportunity in this rare scene, I flipped the camera speed control for another shot, and filmed the action again in slow motion.

Bird scenes, filmed casually, can be made to hang together in a semblance of sequences through the use of titles thoughtfully composed. A little humor injected in title composition as inspired by the action, will do much to heighten interest. The main thing, of course, is to have made the bird shots interesting. Toward this end our last, but by no means least important, suggestion is to film birds against carefully chosen backgrounds—backgrounds of neutral colorings or of color or composition that sets off rather than absorbs the subject. To do this, of course, requires added patience—a virtue you must have plenty of if you would be a successful cine-filmer of birds.

Telephoto Lenses . . .

• Continued from Page 46

right. As it passes immediately in front of the camera it completely fills the frame and then rapidly diminishes in size as it passes and disappears in the distance to the left. This is demonstrated in Fig. 4.

By using a telephoto lens on the same shot, the plane would appear on the screen to change little in size during the entire panorama shot although it may have traveled the same distance as when photographed with the regular lens as shown in Fig. 5. This is because the field of view limits of the telephoto are considerably farther away from the camera but closer to the plane as when the regular lens is used.

Telephoto lenses for cine cameras exist in two different constructions. In the same focal length, there is the true telephoto and the simple long focus lens. The true telephoto type lens is a lens so constructed that it is placed closer to the film plane than its actual focal length. In other words, a six-inch telephoto might extend only three or four inches from the camera while a simple long focus lens would extend the full six inches from the film. Telephoto lenses are of more complicated and cost-

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1942

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000

feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Eroddy, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.

JULY: "White Waters" produced by C. A. Willis, Merced, Calif. A 16mm. Kodachrome picture, 400 feet in length.

AUGUST: "Madame Hummer At Home," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture, 800 feet in length.

SEPTEMBER: "Murder By Magic," produced by Ad-libber Productions, Pasadena, Calif. An 8mm. picture, 300 feet in length.

OCTOBER: "Pottery Making As a Hobby," produced by V. L. Saint, Lyons, Kansas. A 16mm. Kodachrome picture, 400 feet in length.

NOVEMBER: (No award).

DECEMBER: "Mister X," produced by Norman Brown, Glendale, Calif. An 8mm. Kodachrome picture, 200 feet in length.

1943

JANUARY: No award.

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EXCELSIOR

ly construction and their advantage over the long focus lens is that they are less bulky. Otherwise, both types give about the same photographic results.

Many amateurs have constructed their own long focus lenses, using the lens from a still camera. An extension tube, threaded to fit lens seat of the camera and mounted with a two- or three-inch still camera lens on the opposite end, comprises a simple long focus lens. The camera lens, of course, must be focused on infinity.

The use of a telephoto lens definitely requires the use of a tripod in filming, otherwise any motion or vibration in the camera while filming, no matter how slight, is magnified in the screen

results in proportion to the lens length.

Another necessity in using telephotos on distant outdoor vistas is a filter to minimize haze. With Kodachrome film, the usual Kodachrome haze filter should be used. With black and white panchromatic film, a light yellow filter is the one to use. A point to remember is that the longer the telephoto lens the greater is the diffusion caused by atmospheric haze.

As to which size telephoto is the best choice for the average movie amateur, this depends upon the average use to which it will be put. It is generally conceded that the 2-inch telephoto (or its equivalent, the 1-in. lens, in 8mm.) is best for general all around use.

Amateur casting problems

• Continued from Page 48

to look like the accepted movie standard of doctors. The moment he appears on the screen, he is recognized as a doctor without necessity of dialog or explanation. And so with other types. The young and innocent maiden wears gingham dresses while the vixen lures in shiny silks and satins. The hero is immediately distinguishable from the menace.

If we cast a backwoodsman, a lumberjack or a trapper without a good growth of beard, for example, he will fail by this lack of costume detail, to impress the audience as he would if correctly made up.

On the subject of holding a cast together for duration of picture production, the first requirement is to choose actors who are sufficiently adult-minded to realize their obligation, once the picture is started. Of course, the producer must not take advantage by scheduling shooting at odd times of day or on days of the week when, to take part in the picture, would interfere with an actor's occupation or his family obligations. This includes shooting every night in the week and especially into the small hours of the morning.

If the producer will talk over with his prospective cast before starting to shoot and impress upon them the fact he's investing money in valuable film; tell them that all principals, once they begin, must agree to stick with the production until complete, come high water or what, little difficulty will be encountered. Often a misunderstanding or uninformed wife will intrude in the middle of a production to cause a member to be tardy or remain away altogether. A situation like this calls for kid gloves. Usually if the wife is invited to accompany her husband or to take part in the production, the difficulty can be overcome.

Keeping atmosphere or bit player groups intact is often a matter of furnishing amusement or even food and drink with which to while away the tedious hours between shots.

Once, when we needed an unusual number of people for a mob scene in "Peer Gynt," we arranged a picnic in a nearby woods where the scenes were laid and invited as many of the teen age girls and boys of the neighborhood as we could reach. Costumes were prepared in advance for them and the turnout, in fact the results, were even better than anticipated.

You can always get a group of people together to eat even though they are not interested in an acting career.

Title Developing . . .

• Continued from Page 49

reduce the remaining silver salts and leave the film ready for projection. In a fresh solution, two minutes should be sufficient. As the hypo solution is used, this time should be gradually increased. It will be noted that the film upon being placed in the fixing solution is of a yellowish color. This color slowly disappears in the hypo solution. At this point the film is but half "fixed" and it should remain in the hypo solution for a period twice as long as it requires to clear the emulsion. Final step is to wash the film in clear running water 20 to 30 minutes then hang it up to dry in a dust-proof room. Where possible, water remaining on the film should be absorbed by wiping the film with a bit of clean cotton or a viscose sponge.

The film should be allowed to dry thoroughly for 24 hours before the titles are cut apart and spliced.

Zoo filming for all . . .

• Continued from Page 45

so much bright light intervenes between the meter and subject, giving an erroneous light reading. Best rule is to take a reading of a nearby object in shade when the subject to be filmed is in shade.

There is always the probability of encountering large crowds of visitors about the zoo exhibits which will bring the temptation to rush the shooting. The wise cameraist will take his time, seek the most advantageous camera angle and shoot leisurely. In actual shooting where regulations, large crowds, etc., prevent using tripod, other sources of camera support should be found and used. An unsteady camera will definitely mar the best cine subject regardless of its interest. In this connection, a unipod—a one-legged camera support—is an excellent accessory and its use is often permitted where ordinary tripods are restricted.

Many amateur zoological films are spoiled by the fact that the animals, etc., are heavily screened by bars and the heavy wire mesh of their cages. In some instances it is often possible to so place the camera that the lens will miss the wire or bar, especially where the

camera can be set up close to the enclosure. Where this is impossible, often a word to the zoo keeper, if the day is not a busy one, will bring the desired result in a more advantageous camera location.

One thing to remember is that if lens is placed near the fine mesh netting of an enclosure, the closeness will result in a definite soft focus effect which may not be noticeable on the screen. Where large wire mesh or bars make up the enclosure or cage, careful framing and exact finder work will enable the scene to be satisfactorily masked without obscuring the object to be filmed.

In such instances, parallax errors are liable to result in cutting off essentials of the scene or subject; therefore the filmer should be fully familiar with the field-of-view of his lens with relation to that seen in his viewfinder.

The effort should always be made to film zoo subjects as naturally as possible, an effect which is only possible by a thorough preliminary study of the location and of the inhabitants to be filmed. When editing, cutting should be done carefully to preserve a balance between long, medium and closeup shots.

When to use close-ups . . .

• Continued from Page 43

of fine closeups that showed every particular and device of the potter's technique.

In most cases, the action pictured in a closeup should first be introduced in one or more preceding medium or long shots. The preceding shots establish locale and set the stage for the action that is to follow. The closer shots emphasize and bring the action to a climax. Sometimes, this technique is reversed. A sequence will begin with a closeup and the camera will move progressively farther away until the entire setting is revealed. This tactic is often employed where it is desired to inject an air of mystery into the story at the very beginning.

One such sequence in a recent amateur picture opened with a closeup of a partially opened door. A hand clasp a revolver is thrust through the opening and pulls the trigger. The door slowly closes and the next scene is a closeup of the assassin's feet walking quickly along a corridor. The full setting of the action is not revealed until

the next scene—a medium shot of an office with the victim of the gunman slumped across a desk.

Closeups of such action as a hand ringing a doorbell; the posting of a letter; writing a note, etc., are all too familiar, yet few amateurs film these shots with the artistry required to make them fully effective. There's a knack in choosing the right camera angle and lighting the closeup scene for maximum results.

Here again we must repeat an oft-voiced admonition to the amateur: study the professional's closeup techniques on the screen. One picture recommended for careful study is "Tales of Manhattan" which is remarkable for its use of closeups to heighten story interest.

Regardless what subject the amateur undertakes to film, closeups will make it better. Babies, friends, picnics, travels—all require those intimate closeup shots to make them more entertaining on the screen.

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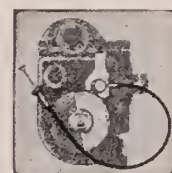


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Sirs: Would like to obtain some 8mm. footage of Yellowstone Park in black and white or Kodachrome.—Earl Shepley, 132 Oakwood, Louisville, Ky.

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Q. My 8mm. camera's fitted with a lens that focuses from 2 feet to infinity. Need I add an auxiliary lens in order to film titles 24 inches away? What is size of field at this distance?—C. E. W., Toledo, Ohio.

A. No. Set lens at 2 feet and shoot. Auxiliary lenses are required for fixed focus lenses or with focusing lenses whenever title distance is less than focusing range of lens. Field covered at 2 feet by regular lens (12½mm.) on your camera is 7¼" x 9½".

Q. Tell me how I can fake a moving title background by using a still picture for the background.—G. F. S., Athens, Ga.

A. Place picture (which must be larger than usual title card) in title card holder and draw it slowly from one side to the other while photographing it. Then wind back film, replace photograph with title (lettered in white on black background), and superimpose title on background in a second exposure of the film. Background picture should be strictly scenic.

Q. My Kodachrome titles show a distinct blueish cast in the white areas when exposed under photofloods. What causes this?—M. R., New Brunswick, N. J.

A. As far as is known, it is due primarily to the processing. If objectionable, try shooting titles in sunlight with regular Kodachrome.

Q. Told that fades could be made by moving a piece of Polaroid glass before the lens, I tried it. Result was no fade—only a reduction of glare and reflections. What is wrong?—D. J., Spokane, Wash.

A. Two pieces of polaroid are required to produce the fading effect. They must be placed together in front of lens with both pieces in neutral position—that is, admitting maximum of light. Then, to fade out, rotate one of the polaroids 90 degrees. In this position, most of the light will be shut off from the lens marking end of the fade.

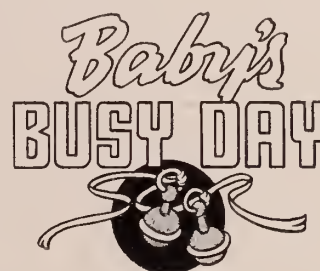
Q. I develop all my positive film titles. However when they are projected they appear fogged on the screen. I always use fresh film and develop in total darkness. What causes the fog?—W. W., South Bend, Ind.

A. Condition is undoubtedly due not to fogging but to insufficient fixing of film in the hypo solution. After development, film should be fixed for twice the time it takes the milky appearance of film to disappear in development. However, aging of hypo must be taken into consideration and as the solution becomes weaker, time of fixing must be lengthened proportionately.

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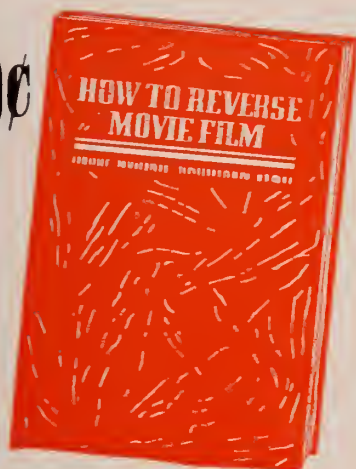
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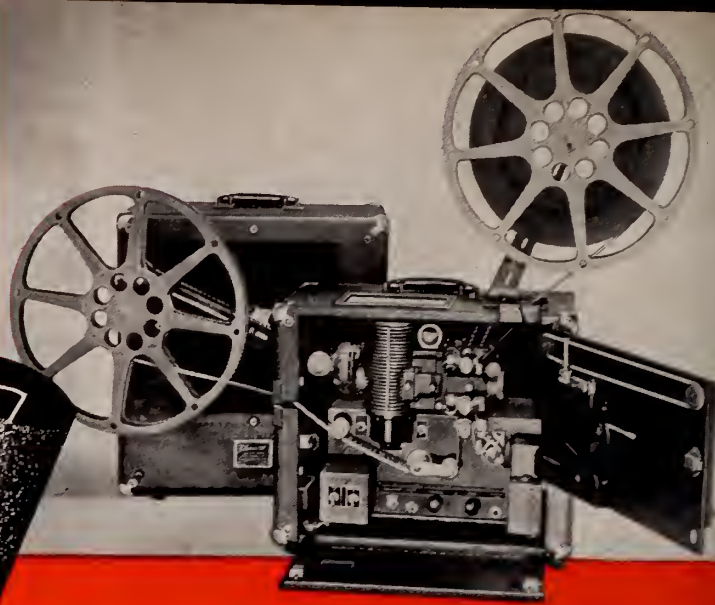
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With priorities curtailing equipment and accessories, you'll have to build the gadgets you need. But it's a lot of fun and here's just the book that pictures and describes many helpful gadgets for lenses, filters, tripods, for fades and lap-dissolves, ultra-closeup filming, titling, etc.—approximately 100 pages of vital data and plans for only **\$1.00**.

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New Films for the Civilian Front

The U. S. Office of Education recently announced 15 new Industrial Training films, largely on benchwork skills, and has 140 more in the making. From Army and Navy schools come the first 37 teaching films, now released for civilian Pre-Induction and Pre-Flight Courses. OWI issues at least four new films each month—and OCD defense training films are now getting into use. The Filmosound Library augments all these official motion pictures with educational and recreational films... with training films on First Aid... and new releases on the new theaters of war, such as North Africa, Liberia, the Caucasus, etc. Send coupon for complete list.



← 20-year-old airplane expert. See "WOMEN IN DEFENSE" and other OWI films.



↑ President Barclay is featured in Prof. J. A. Furber's new film, "LIBERIA," a Filmosound Library "exclusive."

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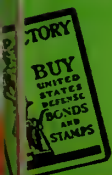
HOME MOVIES



E. J. Eisenmeier

MARCH • 1943

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR





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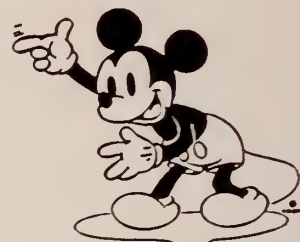
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MARCH

1943

NUMBER 3

VOLUME X



REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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The Reader

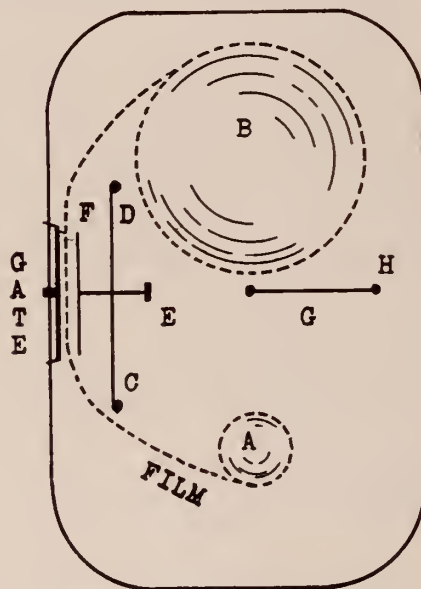


SPEAKS

Loads Film Magazines

Sirs: In your August 1942 issue, Ralph King requested information concerning reloading of 8mm. film magazines with positive film for titling. I have been doing this for sometime with success. First step is to obtain one of the empty magazines—difficult to do unless one removes the film from a magazine himself after exposing same. It then becomes necessary to respool the film and send same to an independent laboratory for processing.

Having thus acquired an empty magazine, next step is to acquaint yourself with its "innards." Accompanying sketch indicate the vital parts that af-



• Diagram of 8mm. film magazine.

fect re-loading operations. Film, in starting position, is wound on core B and unwinds passing around peg D, between pressure plate F and gate; thence above peg C and onto core A. A thin brass strip extends between pegs C and D. Pressure plate F can be pulled back against coiled spring by pin E. This pin is attached to pressure plate F and extends through small keyhole in brass clip that runs from C to D.

Cores A and B are identical but core B must be placed with small nib up and core A with nib down. G pivots at H and keeps the two coils of film separated as the film travels from one core to another. Before winding film on core B (and it must be wound emulsion side out) cut out rib between two of the

perforations at a distance of about eight inches from end of film, so this cut will be on bottom side of the film. Repeat this operation eight inches from other end of film. By severing these ribs, the sprocket holes at these points are enlarged, prevent intermittent claw from moving the film beyond this point, and automatically stop the film from traveling further and becoming detached from the core.

There are two important things to remember: (1) Do not attempt to wind more than 25 feet of film on core B; (2) Bulk positive film is packed in rolls with the emulsion side in or facing the core. It is necessary to reverse the film when loading it in the magazine, but in order to insure its working effectively, it becomes necessary to "condition" it by first cutting it into 25 foot lengths and winding on regular camera or projection spools *emulsion side out*, leaving it so wound for a period of at least 60 days. After this period the film will assume reverse coiling and may be loaded in the magazine.

Not to do this would mean the film would uncoil from core B and clog the magazine. It would be well to practice loading magazine with old film under a ruby safelight, before attempting to load with good, unexposed film.—D. W. Lineberry, Minneapolis, Minn.

Will Shoot Footage

Sirs: Very pleased with my subscription to HOME MOVIES. I'm Staff Sergeant in U. S. Army, live near Washington, D. C. Will be glad to hear from other amateurs who would like pictures of Washington or Army life. Am starting to work on a picture on Army life which I hope to enter in your next contest. Reel Fellows' correspondence especially invited.—S. Sgt. John E. Flick, 3202 Taylor St., Mt. Rainier, Md.

Happy Swapper

Sirs: Thanks to notice printed in your Swappers' column, I got in touch with Leo Caloia, producer of "Latitude 26" who swapped 100 feet of Kodachrome scenes of Los Angeles for 100 feet of scenes of Times Square and New York City.—Henry Fisher, Brooklyn, N. Y.



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REVIEWS ... of Amateur films

B y J . H . S C H O E N

SOME movie makers are more prolific filers than others, yet the most prolific do not always turn out the best pictures. There are amateurs who have been shooting for years, yet demonstrate little or no knowledge of continuity or sequence. It was therefore, a pleasure for the editors when Wm. R. Thornberry, of North Hollywood, Calif., submitted for analysis and review three films completed by him during the past year.

A review of each film is presented here because each demonstrates a peculiar aptitude for presenting in story form, incidents ordinarily filmed by others in straight documentary fashion. Other filers, whose imaginations fail to be sparked by the continuity possibilities in such commonplace incidents as spending a day at home, the birth of a baby, etc., will find a lesson in these filming accomplishments of Wm. R. Thornberry. None of the films are pretentious. They run the ordinary 50 to 100 foot length of the average 8mm. filer's effort.

"The Book Agent" stars Thornberry, his wife and their baby. Story concerns a young lady book agent who, in the course of her door-to-door selling campaign, encounters a prospect lazing in a sunchair on his veranda. He shows no interest in her or her books until she tells him there's a premium of one kiss goes with each book purchased. The young man buys several books, and the premium giving ripens into friendship, then love. A title, "One Hour Later . . ." precedes a closeup showing a wad of bills in the girl's hand—the receipts from her overwhelming book sales to the young man. Another title—"8760 hours (or one year) later . . ." follows this shot and the next scene shows a happy little family group—the book agent, the man

(now her husband) and a baby boy—reminiscing by the family fireside.

Thornberry, who wanted to make movies of his family, might have followed the hackneyed formula of filming his wife and child at random in unrelated shots. He wisely spent a little time in developing a light story, with himself and family as principals, and filmed it—and had a whale of a lot more fun.

"The Book Agent" runs 50 feet in 8mm. Kodachrome and was awarded a 3-Star merit leader.

• EVERY filer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

"Life Begins" is the Thornberry's movie record of their first "blessed event." Opening of the story follows the familiar formula of the nervous husband silently suffering in the hospital waiting room while his wife bears him a child in the adjoining maternity ward. Finally there's a closeup of a box of cigars with a sign tacked on the cover announcing it's a boy. A short sequence follows this showing all the gifts received in a baby shower, then a title, as spoken by the new arrival: "Well, here I am—three weeks old today!" This title dissolves into a closeup of the baby, and from this point on, action in the picture is described by the baby in spoken titles—very effective.

The title, "My Dad makes the formula—boy! is it good!" introduces a sequence showing Dad preparing the baby's food, feeding him, etc., while outside, mother hangs diapers. Concluding sequences show the father bathing the child, and neighbors and relatives calling to visit it.

The continuity, in spite of its familiar theme, is treated with fresh new angles and the smart titling, superimposed over the scenes, is a highlight that contributes much to the picture which also received a 3-Star merit leader.

The continuity, in spite of its familiar theme, is treated with fresh new angles and the smart titling, superimposed over the scenes, is a highlight that contributes much to the picture which also received a 3-Star merit leader.

• Continued on Page 93

How Owners of Revere 8 EQUIPMENT SHARE Their Pleasure in Home Movies



THE FOLKS BACK HOME

Revere owners are busy taking movies to send to the boys in service. There is nothing that boosts morale so greatly as motion pictures of the folks back home. The economy of Revere 8mm. movie-making permits sending many reels to bring happiness to others. These can be shown by 8mm. projectors in camps. U. S. O. Centers and in the homes of other movie makers, also interested in sharing their pleasure in their equipment.

PROMPTED by the desire to help others and to contribute to the war effort, owners of Revere 8mm. Cameras and Projectors are finding many opportunities to enlist their equipment and their services in worth-while activities. A few of the most popular ways in which they are using their equipment to make movies or to show them are given here. If you are a fortunate owner of movie equipment, won't you also share your pleasure with others? Revere Camera Company, 320 East 21st Street, Chicago, Ill.



The NEW BABY, Next Door

is a star attraction to home movie makers who want to share their pleasure with others. In these times, when new cameras are not available, many parents are unable to take their own movies of their babies and children. Fortunately owners of Revere equipment are glad to help meet this need.

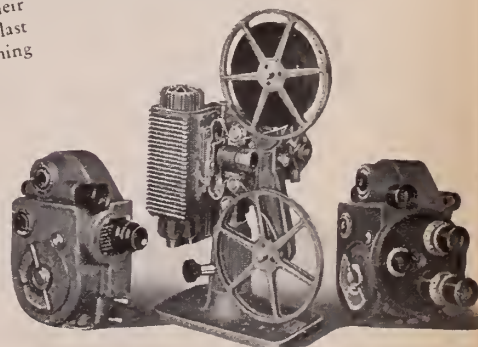
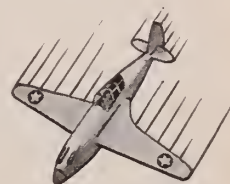
CIVILIAN DEFENSE ACTIVITIES

Block captains welcome the cooperation of amateur movie makers in taking much needed pictures of Civilian Defense activities. Duties of the air raid wardens, messengers, auxiliary police and fire fighters, first aid squads, decontamination squads, and other branches of Civilian Defense can be more readily learned with movies. Revere owners are aware of these opportunities and are volunteering their equipment for this worthy cause. Revere movies of last year's Victory Gardens will prove helpful in planning for the coming season.



REVERE AIRCRAFT INSTRUMENTS

and other war supplies are the full-time job of Revere craftsmen until Victory is won. That is why it is so important to spread the enjoyment of your Revere 8mm. Camera and Projector to as many people as possible.



Revere owners are invited to write us of other interesting ways in which they are sharing their equipment with others.

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. . . here's news of timely subjects for home projectors



West Point—Symbol of the Air is Castle Films release for March. Picture takes spectator into class rooms and laboratories of West Point and stirring scenes show cadets in drill and athletic activities. Cadets are shown crossing rivers in assault boats; building bridge under fire; flying planes against gunfire and practicing earnestly all the fighting tactics necessary to modern war.

"West Point—Symbol of Our Army" is available at photographic dealers in the following sizes and lengths: 16mm. 100 ft. headline, \$2.75; 16mm. 360 ft. complete \$8.75; 16mm. 350 ft. sound \$17.50; 8mm. 50 ft. headline \$1.75; 8mm. 180 ft. complete, \$5.50. Catalogs and other data are available by writing Castle Films, 30 Rockefeller Plaza, New York City.



The Real Caribbean is a new 16mm. sound release by Bell & Howell's Filmo-sound Library, which reveals the importance of this area in the defense of both North and South America. Revealed are the resources, life of the native population, social differences based up on economic rather than color lines and the reflection of European colonization.

Photography is good and the sound track up-to-date. Available in one-reel, color or black and white, sound or silent, price for color is \$60.00; \$36.00 for black and white. Rental is at the rate of \$3.00 for color and \$1.50 for black and white prints.

Further data available from Bell & Howell, 1801 Larchmont, Chicago.

Better Films, 742 New Lots Ave., Brooklyn, N. Y., will, effective March 1st, include without charge with all rental 16mm. sound programs, the two most timely pictures of the year—"Target For Tonight" (5 reels) and "Listen To Britain" (2 reels). For the 1943 season, this concern reports they have set aside more than one hundred excellent features and are offering them at reasonable rental rates. For further particulars on rentals, write them for their free Victory B Bulletin.



Friends of the Air is a one-reel documentary on bird life available in either color or sound from Bell & Howell, 1801 Larchmont, Chicago. A film of more than usual interest to educational institutions and lecturers on nature subjects, it is superbly photographed and complimented by an interesting sound narrative. Studies include the robin, wren, bluebird, brown thrasher, cardinal, jay, nuthatch, catbird and others. Prints may be purchased at \$60.00 for sound or \$36.00 for black and white, or they may be rented at rates of \$3.00 and \$1.50 respectively.



Six-Shooter Mickey is one of the most popular of the new series Mickey Mouse animated cartoons released by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood. Mickey is the dash-

• Continued on Page 93



MOVIES ARE EAGERLY AWAITED

at our far distant outposts



The roar of a huge U. S. Patrol bomber ploughing to a stop in the harbor is always welcome music to American fighters at faraway bases. Among other things, it means mail from home and a fresh supply of the latest motion picture releases!

Every inch of space in our vast fleet of cargo planes is precious—is urgently needed for transporting vital medical supplies and important war materials. Still our government considers motion pictures so valuable to the maintenance of high morale in the U. S. armed forces that the latest films, in 16mm. versions, are classed as a "must" for our wartime skyway freight lines.

Thousands of Ampro projectors are being utilized in a vast 16mm. motion

picture program for training and entertaining United Nation soldiers on both fighting and production fronts. Still more projectors are needed! Private owners of 16mm. projectors are urged to contact Civilian Defense authorities in their local communities and enlist their machines in this vital wartime program.

100% of Ampro facilities are engaged in the production of projectors and precision war equipment for the United Nations. Ampro engineering research continues undiminished—assuring civilian users more efficient projectors than ever when the war is over. In the meantime you can plan for the future by keeping up with the newest developments in 16mm. projectors. Write today for latest Ampro Catalog!



The above dual unit Ampro-sounds are typical of those used in "special services" overseas

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Wollensak means Good Lenses



"POETRY OF MOTION," by George R. Nelson of Whitestone, New York. The classic detail of this beautiful swan photograph has made it a top-prize winner. Notice the excellent detail in the feathers, the graceful swirls of water, the brilliancy and tone gradation.

This outstanding picture was enlarged with a Wollensak 2" $f3.5$ Velostigmat. George Nelson says, "For the past five years I have used two Wollensak enlarging lenses in my work. I have found that they reproduce perfectly all the fine detail on the negative. I recommend them unreservedly." Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

HOME MOVIES

Published in Hollywood

MARCH 1943



• One of the many interesting animal closeups in "Jungle Parade."

IT is a coincidence that following Fredrick Foster's fine article on zoo filming in the February issue, that the Movie of the Month for March should be a zoo picture.

"Jungle Parade" is no epic but it emphasizes in picture treatment all that was touched upon by Foster in his article on movie zoography, and proves that it really is possible to turn out more than ordinary zoo pictures when possessing an instinctive flair for continuity.

"Jungle Parade" is a production in 8mm. Kodachrome by Fred Evans of Los Angeles. The picture runs 175 feet. Locale for the splendid animal scenes is the famed San Diego Zoo and title for the picture was suggested in the interesting book written by Belle J. Benchley, the Zoo's noted curator.

Evans' picture is not just a series of movie snapshots of animals strung together hit or miss fashion. There's a logical beginning and end with a light story thread woven among the carefully filmed animal scenes.

The picture begins with professional-like introduction in well executed titles which will be described later. Opening scene shows a family—husband, wife and a small boy—seated in the living room. The husband is reading a book and a closeup shows it to be Belle Benchley's book, "My Life In A Man-Made Jungle." The wife suggests they take their little boy to see the "man-made jungle." The husband agrees and this sequence dissolves into the next, showing the family car starting the journey.

The trio reach the zoo, enter the

MOVIE *of the* MONTH

B Y J . H . S C H O E N

gate, and from this point we see the various animals from the visitors' viewpoint. Not infrequently Evans has cut in, between the animal shots, brief closeups of the trio's feet walking to or away from the camera—a cinematic effect that overcomes any possibility of monotony in the subject and reminds the spectator that the little family are present seeing these same animals. Full shots of the family group are never allowed to intrude in the animal sequences except in the subtle manner already mentioned, and in one scene where the

little boy was pictured seated on a huge tortoise. Notable, too, is the skill by which Evans avoided the bars and netting of cages in all animal shots.

A highlight is the climaxing sequence portraying a demonstration of trained seals, which is a daily feature for visitors of the zoo. Here spectators are shown for the first time. Of interest is the manner in which Evans filmed this sequence—not from one camera angle, but from various angles and with lenses of varying focal lengths so that the

• Continued on Page 87



• Frame enlargements from Fred Evans' Movie of the Month, a record of a trip to the zoo in which a light continuity is blended with rare shots of animals and birds.



• Many cine clubs maintain committees who regularly stage movie shows for invalid children and the aged. Success of these shows has led to broadening activity to include exhibition of non-theatrical films for war benefits, civilian defense rallies and Defense Stamp sales campaigns.



• "Russia Strikes Back" typifies the quality of up-to-date news subject released monthly by Castle Films. Films of this kind are popular with audiences everywhere.



• "The Housekeeper's Daughter" is but one of the several Hal Roach films now available in 16mm. sound for non-theatrical exhibition by Post Pictures Corp.

WAR-TIME MOVIE SHOWS KEEP PROJECTORS BUSY

B y W A R R E N G A R I N

UNTIL we entered the war, so much emphasis was placed on making movies that few amateurs showed any inclination to explore the vast entertainment possibilities their projectors afforded beyond the occasional showing of their own home movies.

Today, this picture is changing. Movie amateurs, frustrated by mounting war-time restrictions in the filming of pictures, are turning attention to exhibiting movies. What they are just beginning to appreciate is that there now is a wealth of professionally produced 8mm. and 16mm. films which may be rented or purchased outright, the showing of which can afford as much pleasure as making movies.

Others, quick to discover the money-making possibilities in sub-standard film exhibition, are devoting all possible spare time to screening complete film programs to large audiences for the purpose of raising money for various relief agencies, war benefits, or to fur-

ther Defense Stamp sales. Several cine clubs are regularly sponsoring War Stamp Movie Shows that require purchase of one or more Defense Stamps for admission. In the non-profit field, the showing of films to shut-ins is gaining wider and deserved attention. Civilian Defense Corps, needing a stimulant for recruiting and training campaigns, have found many movie amateurs willing to lend a hand with their projectors in the screening of OCD training and publicity films.

Makes no difference which projector is available—eight or sixteen—both are capable of furnishing acceptable screen entertainment for larger than living-room-size audiences. Where sound films are to be exhibited, of course, a sound projector must be used. And fortunately, a surprising number of sound projectors are available from many sources such as public schools and churches who willing place them in

• Continued on Page 90

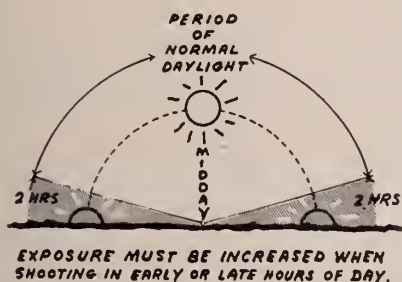


• Left—Animated cartoons are popular with all audiences. This scene is from "Toy-town Tale" released by Certified Film Distrs. Other animated cartoons are released in 8mm. and 16mm. by Hollywood Film Enterprises and Castle Films. Right—Duties of Air Raid Wardens and other Civilian Defense volunteers are clearly demonstrated in the many OCD films available to amateur film exhibitors. Some of these are loaned free, others involve small handling charge.



A filmless PRACTICE PROJECT . . .

Up your shooting average by learning to judge exposures instantly . . .



SKILL, physical or mental, is developed only by repetitive and sustained effort. Now, with less film to shoot for the duration, movie amateurs can utilize spare hours practicing and perfecting such movie techniques as judging exposure, framing scenes, shooting for correct footage, etc., in *filmless* practice projects that will greatly improve future movie making. A daffy idea? Not at all. Some of the foremost photographers attained early skill by taking their unloaded cameras afield and practicing focusing, composition, etc.

Take exposure, for instance. How many amateurs get "on-the-nose" exposure nine times out of ten? This skill can be perfected by simply training the eye to recognize lighting conditions and evaluating them in terms of exposure.

Take your empty camera out of doors. Focus it upon various scenes, setting exposure you judge to be correct. Then check these exposure settings against your meter readings and compare difference, if any. Object of this practice is to train the movie amateur to determine exposure by experience and instinct rather than to depend upon exposure meter readings for every shot. This is the professional's technique that enables newsreel men and spot news photographers to snap an opportune shot instantly without fumbling with a meter.

First thing to recognize is that daylight is fairly constant during that period between two hours after sunrise and two hours before sunset. During the normal light period that intervenes, it is possible to shoot all average scenes in bright sunlight at the same lens opening, say $f/11$, if pan film is used. Speed of film emulsion used must always be taken into consideration. For closeups and scenes in light shade, open up one stop. Where skies are overcast or for shots made in deep shade, opening up two stops will net proper exposure.

Now under normal conditions, the cinetographer will take a reading with his exposure meter, if he has one, which

is as it should be. However, there are instances when shooting such topics as children or babies and many sports events, that a rare shot suddenly presents itself. To get it means calculating exposure, setting lens diaphragm and shooting instantly. To read the meter, then adjust lens for exposure—quickly as this sometimes can be done—often incurs just enough delay to cause shot to be missed.

Training oneself to instantly recognize exposure as suggested here will enable the amateur to get into immediate action and record the scene simply because he will be able to instinctively recognize light conditions in terms of exposure and instantly set his camera lens correctly to record it. The cameraman, filming action scenes, who must take a meter reading each time he changes camera set-up invariably misses much that the trained photographer would otherwise get.

To continue these practice exercises with your camera,



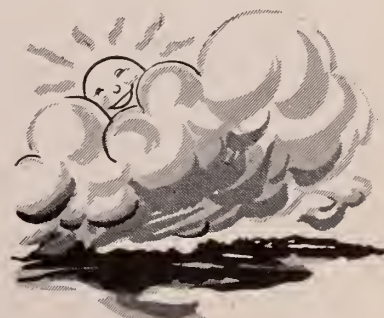
**CLOSEUPS OR LIGHT SHADE:
OPEN UP ONE STOP.**

take a walk down the street, through the park or out into the country. Whenever you see an interesting object or scene, sight your camera upon it and set exposure according to your judgment. Then take a meter reading of the same scene as seen

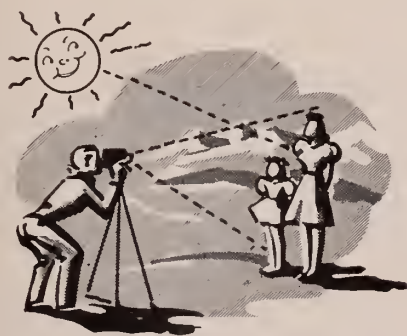
through your viewfinder and see how close you come to calculating correct exposure.

With a little practice any amateur will find it possible to accurately judge exposure for other than average scenes, too, such as those in which considerable dark areas prevail—trees, shrubbery, etc. It will be possible to calculate the right exposure for scenes containing a great deal of sky area—a type of scene that gives the average beginning amateur the most trouble because the abundance of sky invariably results in over-reading the meter.

The training suggested here is not intended to abolish use of your exposure meter. On the contrary, it is intended to augment its use and thus develop a greater skill in using it as needed. To depend upon an exposure meter entirely will never produce a good photographer, for using a meter must be tempered with a measure of instinctive judgment in order to develop the sort of skill that has enabled professionals to attain their high degree of proficiency.



**OVERCAST SKIES OR DARK SHADE:
OPEN UP TWO STOPS.**



NORMAL SCENES, BRIGHT SUNLIGHT: $f/11$.

● Fig. 1—Hand operated single-frame release before assembly. Fig. 2—Ratchet-operated single-frame release ready for assembly. Fig. 3—Hand-operated release mounted and ready for use. Fig. 4—Ratchet-operated release assembled on camera showing connecting lead from solenoid control (not in picture).

Single-Frame Release for the Model "K"

B y A R T H U R M . S H A R P

AS a movie amateur becomes more and more interested in his hobby, his desire for a better camera becomes more intense. There is invariably encountered a certain shot or trick effect which his camera is not equipped to make.

I am such a cinebug. I wanted to make time-lapse movies and animated cartoons. I wanted to make movies of wild life, of birds building nests, etc., but all this, which required a single-frame release, remote control, and other devices, was beyond the scope of my camera until I got busy and spent several highly enjoyable evenings making the alterations and camera gadgets I needed.

The evenings thus spent were highly profitable as well as instructive, for my Cine Kodak now sports a wind-back; a single-frame release with both electric and hand control; and a frame counter which registers every single frame of the roll of film! This last feature enables me to select any particular frame at random—from one to four thousand. It's a dream of a gadget for executing superimposed titles.

The most interesting gadget, perhaps, in view of the widespread interest in time-lapse cinematography, is the single-frame release and remote control I built

for my camera and described briefly in my account of time-lapse photography in the October, 1942 HOME MOVIES.

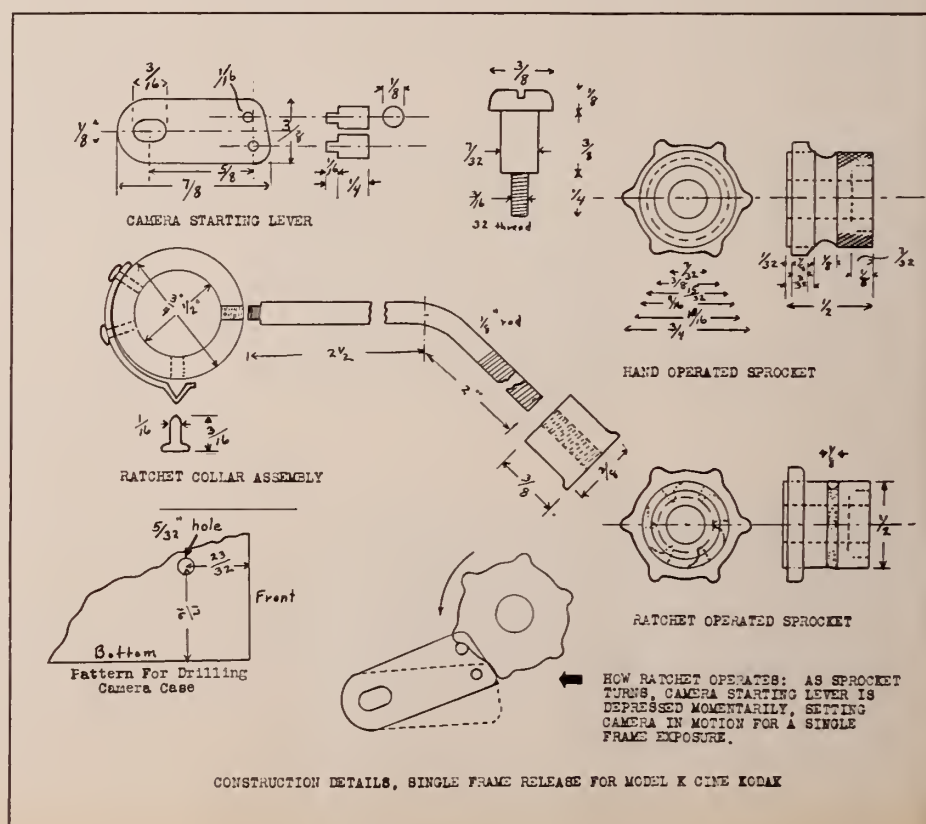
This single-frame release was designed so it could be operated by hand or by mechanical means and the essential parts of this gadget can be mounted on the camera with aid of a screw driver in a few minutes or removed just as quick-

ly. The only alteration necessary to the camera is to drill and tap a small hole in the case near the starting lever for a machine screw.

The device is simplicity itself and can best be understood by studying the accompanying photos and diagrams. In principle, a six-tooth sprocket gear rotates as it is turned by hand and, as it turns, a tooth in the gear strikes a pin on the camera starting lever, depressing it momentarily to set the camera in motion for a single frame exposure. Moving the gear again until another tooth strikes the starting lever, a second frame is exposed, and so on. With little or no skill, it is possible to obtain uniform single-frame exposures even with the camera spring wound tight.

A different sprocket gear is used for the mechanical control. Instead of the knurled grip on the knob, a collar containing a ratchet is provided which fits over the sprocket. In direct line with each sprocket tooth is a small hole in the collar to take a pin. Thus, as the lever on the ratchet is drawn by mechanical means (see Fig. 4), the ratchet

● Continued on Page 86



● Fig. 5—Diagrams of various parts required to assemble both hand-operated and ratchet operated single-frame releases for model K Cine Kodak.

SHOOTING THE COLORADO RAPIDS

By FREDERICK FOSTER

ONE of the unsung filming accomplishments of the year is a 1600 foot 16mm. Kodachrome record of a daring rowboat expedition through the treacherous rapids of the Colorado river. And incredible as it may seem, the man who faced death a dozen times a day for 19 days in order to make the picture paid \$1500.00 for the privilege—the privilege to die in the raging torrents of the Colorado.

E. E. Olsen, noted Pittsburgh, Pa., capitalist and sportsman, has filmed just about every unusual subject with his 16mm. camera. His ski pictures enjoy nation-wide renown. It was while enjoying a season of skiing and ski filming at Sun Valley that he learned of the annual expedition conducted down the Colorado river each summer by Norman Nevills, intrepid geologist and explorer. Since 1938, Nevills has made a business of guiding parties of adventure seekers through the world's most spectacular river rapids, charging them \$1500.00 a head for the experience.

Olsen's movie camera is the incentive that leads him to the most unusual and picturesque places in America and when he sought reservation in Nevills' 1942

expedition, he did so for the express purpose of recording in Kodachrome the daring and incredible passage of men in small boats through what is probably the most treacherous river rapids in the world.

One usually thinks of the Colorado river in the light of the now famous Boulder Dam. But the spectacle of this mighty dam pales into insignificance when compared to the primitive beauty of the mighty granite canyons through which the Colorado churns in mountainous rapids above it.

One of the requirements for those taking part in Nevills' expedition which, incidentally, are scheduled once each year, is that they be in perfect physical condition and arrive ready for the venture completely tanned from head to foot. The sun is so hot in the river valley that even those with heavy tans suffer some sunburn. Olsen arrived six

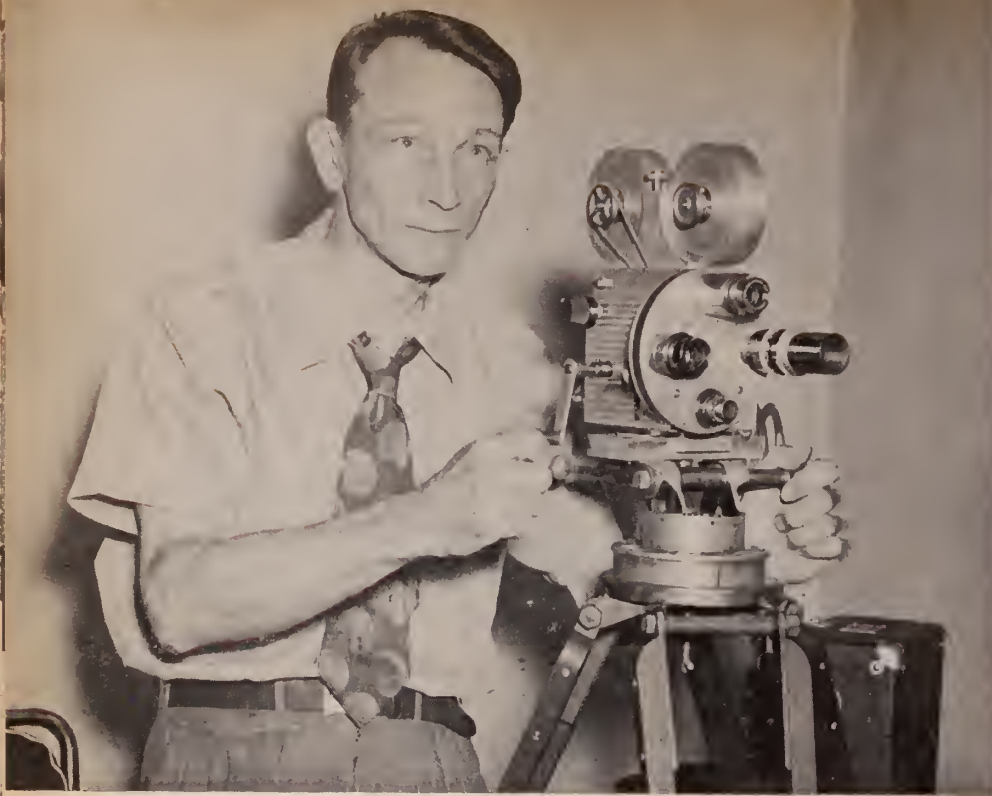
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• Above—vivid sequence from "Facing Your Danger" showing light rowboat negotiating a treacherous rapid. Note boatman just barely visible in middle photo. Below: 1—Loading supplies for journey; 2—Boats are launched and journey begins; 3—Guide Nevills gives last

minute instructions in navigation to boat crews; 4—all wore life preservers; 5—Entering a rapid; and 8—Men overboard! All pictures frame enlargements from Olsen's original 16mm. Kodachrome film.



● Fig. 1—W. C. Etheredge and 16mm. camera which he built. It possesses all the features of standard 35mm. studio cameras including motors for driving it at sound or silent picture speed.



A Custom-built 16mm camera and recorder...

B Y C U R T I S R A N D A L L

IF you're interested in sound for home movies, tab this article as one you may want to dig up and read again the day priorities are lifted and the world is back to normal. For it concerns building, in addition to a fine semi-professional 16mm. camera, a 16mm. sound on film recorder that well may serve as the pattern to be followed by the score or more movie amateurs who plan to build their own.

It's a cinch that many more amateurs will turn to making their own sound equipment just as soon as the materials are available. And this story should prove that a non-professional with sufficient mechanical and technical knowledge can successfully build his own

home motion picture sound equipment.

Both the camera and sound recorder on this page were designed and built by W. C. Etheredge, a South Carolina radio engineer. The camera was constructed, as he says, "To satisfy my want for a 16mm. job with all the versatility of an old Bell & Howell studio camera I once used." This camera was built before the advent of priorities and is of aluminum throughout except for the shafts, gears and other moving parts. It features a four-lens revolving turret, dissolving shutter, forward and reverse movement, film punch, removable exterior magazines, critical focuser with magnifier, rack-over device for precision focusing, film counter registering

to one-tenth of a foot—in short, everything that the best 35mm. professional jobs have.

In addition to the hand crank, three different auxiliary motors are provided to drive the camera: a "non-sync" 110-volt, 60 cycle A. C. motor geared to turn camera at 16 frames per second; a synchronous 110 volt 3 phase motor geared for 24 frames per second sound speed; and a 6 volt D. C. variable speed job for use with storage battery in field work. All told, Etheredge says, this outfit is as good as his fully equipped Cine Special.

The recorder is what Etheredge calls his "laboratory model"—he plans a more refined outfit at a later, more opportune date. Constructed after priorities were declared on essential metals and supplies, the recorder was made of parts from Etheredge's workshop collection of junk. Not a single item was purchased.

Second photo at bottom of page (Fig. 3) shows two types of galvanometers that were built for the recorder—one with a crystal recording unit and the other of conventional magnetic type. Etheredge could not obtain a galvanometer on the market that did not cost as much as his Cine Special, so he built two just to be well supplied.

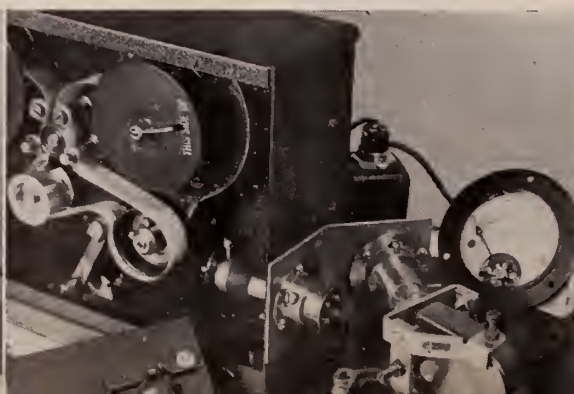
The galvanometer is the heart of the recorder and is not difficult to construct if one is familiar with audio circuits, according to Etheredge. The trick is to make the small mirror behave at all frequencies. He prefers the crystal to the magnetic type as the inherent characteristics of magnetic recorders requires a special type of amplifier with rising

● Continued on Page 92

● Fig. 2—Another accomplishment of Etheredge's is this 16mm. sound on film recorder which he built entirely of "junk" and spare parts found in his workshop.



● Fig. 3—This closeup view shows sound drum and the optical and galvanometer systems. Two galvanometers, crystal and magnetic, are interchangeable, cover all sound requirements.



● Fig. 4—The compact optical system, light source and galvanometer mounted in an old Pathex camera case. It may be camera-mounted for single-system sound.



Positive vs. Reversal for TITLES . . .

By GEORGE W. CUSHMAN

WHILE it is probably true that most of the discussions regarding title making concern the direct-positive title which the amateur develops himself, not all amateur-made titles are shot on positive film. Just as frequently, titles are made on Kodachrome or black and white reversal films. But because the direct-positive method offers certain advantages for the beginning amateur, this method has been discussed at greater lengths. Chief advantage of positive titles is economy and the fact any amateur can photograph, develop and edit a series of titles in the course of a single evening. Fine grain and extreme contrast are other advantages.

On the other hand, reversal film titles have their advantages. The title cards are designed and lettered in the same colors or tonal values as they will appear on the screen. With the delicate shadings, background textures, highlighting and other artistic touches thus afforded, it would require the best of experts to work out similar title cards in "reverse" for positive film titles. To be able to visualize the title exactly as it will appear on the screen is an advantage.

Another important point is the greater speed of most reversal films over that of positive. Given the same amount of light, a fast reversal film can be exposed on titles at a much smaller lens opening. To those amateurs with the best in lens equipment, this is not so important; but for the majority of amateurs with a popular priced camera fitted with an average lens, a smaller stop results in a finer, sharper image and this is highly essential in order to produce titles where every word, every letter, is sharp and readable even to edges of the title card.

Those who would use positive film for their titles must, if their cameras are still loaded with reversal, wait until the camera is empty in order to re-load with positive film. The reversal filmer can shoot his titles on the very film his pictures are on, send the film to the laboratory and have pictures and titles processed at one and the same time.

Then there is the ever-present bugaboo of varying film thicknesses which often requires constant refocusing of projector where the production is made up of two or more different film stocks. Where titles and pictures are of the same film stock, i. e., all reversal—either all Kodachrome or all panchromatic—refocusing is not a problem in projecting the picture.

Another advantage offered in the production of titles on reversal film is that of lighting. It is easier to evenly illuminate a black title card with white lettering for reversal film than one of white with black letters for positive film. And the larger the title card, the more this becomes true. In shooting positive titles where the cards are white with the lettering black, if the photofloods are too close to the cards, the titles will appear unevenly lighted on the screen with edges somewhat lighter in tone than the center. Uneven lighting will seldom result in an even, over-all density no matter how perfect exposure may be with positive film.

Where special decorative effects are wanted in titles

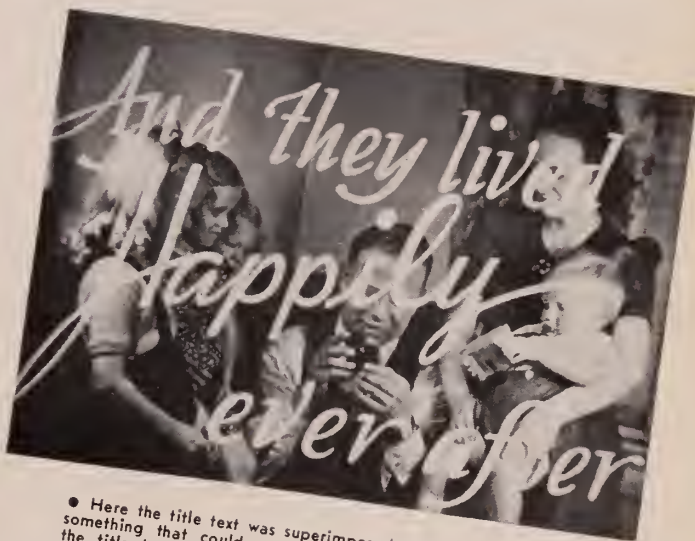
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The
Darkchester
Cine' Club
Presents...

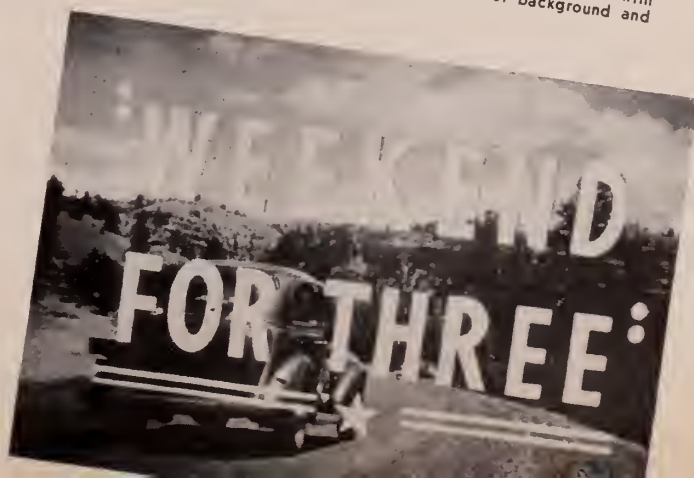
• In a main title such as this in which real objects are used for decorative effect, only reversal film would be used to photograph it.

Bidding farewell to the great Sequoias, the trail here follows a long ridge bearing steadily northeast. Throughout the Sierra it is interesting to note how the changes of altitude are registered in the character of the forest.

• In most cases, use of reversal film for making titles permits shooting at a smaller lens stop, resulting in finer, sharper image of title letters. This is very important, especially in a title of this kind where focus must be extremely sharp, even to extreme edges of title.



• Here the title text was superimposed over the live scene—something that could not be done using positive film. In the title below, title text was also superimposed but over a still picture background. Shooting this same title with positive film would produce tonal values of background and text in reverse.





● Pictured here are three types of multiple exposure effects that require winding back film in camera: the lap-dissolve, double exposure, and (below) the wipe-off. Accuracy in winding back film to exact starting point is essential.



FOR many amateurs, the words "Multiple Exposure" conjure up a complexity of difficult camera manipulations, and thus discourages them from enjoying the creative fruits as well as the labor of this phase of cinematic legerdemain. There is really nothing involved in the execution of a multiple exposure that is beyond the ability of any intelligent amateur, although it does require a reasonable amount of patience and exercising a few precautions.

The scope of multiple exposure includes anything from a simple lap-dissolve to a highly involved montage; but they all are executed on one basic method of procedure, i. e.: exposure,

Multiple Exposures and How to Make Them

B y W . D . G A B L O C K

windback, exposure. For a simple lap-dissolve, extreme accuracy is not so essential, although very desirable; but for a double-exposed sequence of any length—which may include several lap dissolves, wipes or synchronized actions—it is necessary that we know quite accurately the film speed in frames per second, as will be pointed out later. The easiest method for determining film speed of an 8mm. camera, for example, is as follows:

Obtain a length of unexposed double-8mm. film or film leader 3 feet in length. Measure in 6 inches from each end which leaves a center area 2 feet in length. A 2-foot length of film will provide a test run of 10 seconds if the camera is running accurately at 16 f.p.s. The 6-inch margins at either end provide space for marking.

Thread test strip into the camera in

usual manner, with the first 6 inches extending beyond the film gate. Place a pencil mark on the film either above or below the film gate. Start camera and allow it to run the film through for exactly 10 seconds, stop camera, and make pencil mark as before — either above or below film gate. By counting the number of frames (80 to the foot), it is easy to determine whether camera is running fast or slow. An approximate check can be made with a ruler or tape measure instead of by counting the frames.

Where camera is equipped with variable speed control and the test reveals camera is running fast or slow, adjusting the control will correct the fault, and the final test can be made as before—with the 3-foot strip of film. Where camera is a single speed job, all calculations involved in executing multiple exposures must be determined on camera's actual speed. Thus if the camera is running at 14 f.p.s. instead of the normal

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● Diagrams illustrate simple film measuring stick for dark room (Fig. 1) and chart system for plotting a sequence of transitions (Fig. 2).

FIG. 1

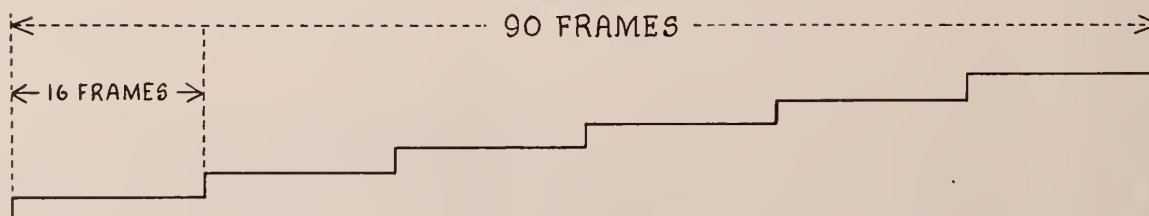



FIG. 2

EACH SPACE REPRESENTS ONE SECOND:

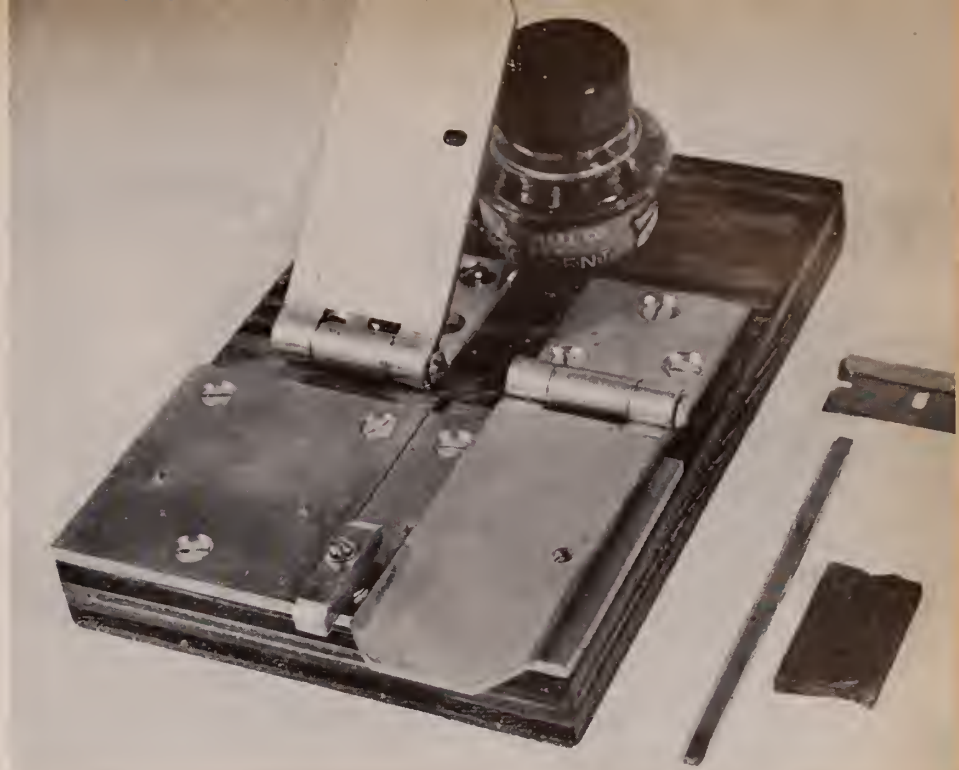
1ST EXPOSURE																
2ND EXPOSURE																

< = FADE - IN
> = FADE - OUT

 = LAP DISSOLVE
 = WIPE-ON

 = WIPE - OFF
 = CUT

● Invisible splices with greater bonding area are made with this amateur-built 8mm. film splicer. Designed by Al Morton, it is one of several successful cine gadgets to come out of his home movie workshop.



Clyde Anderson

An amateur-built "full-frame" splicer for 8mm films

B Y A L M O R T O N

ON the basis that a chain is as strong as its weakest link, a good many amateurs hesitate to edit their films as completely as they should, believing that each splice is a potential weak link in an otherwise strong ribbon of celluloid. The amateurs are legion whose films constantly part during projection and who experience difficulty in making splices. This is particularly true where 8mm. film is used, due to the smaller bonding area provided by the splices afforded by most commercial splicers.

This is not intended as an indictment of film splicers nor of the practice of cutting film apart and splicing it together again. Rather it is a revelation of the inability of many amateurs thus far to make successful, durable splices. There exists, of course, countless thousands of rolls of edited film which are projected at regular intervals and which have never parted a splice.

Another objection often raised is that splices, sloppily made, show up glaringly on the screen. Occupying only a portion of the frame for the bonding area, the average splice will show any smudge or fingermarks resulting from careless splicing as it passes through the projector.

This brings us to the purpose of this article: to relate the construction of a simple home made splicer that will not only make an 8mm. film splice that will

easily pass the projector film gate, but one which will be undetectable on the screen. I have been using the splicer I built with most excellent results for the past four years and the fact I'm invariably asked: "How do you make a picture like that without splices?" testifies to its success. The pictures or films referred to have contained as many as two hundred splices—"invisible splices."

The secret of this "invisible" splice lies in making the splice one full frame in length, which is practical with 8mm. film. Instead of scraping the emulsion from half a frame and overlapping the film half a frame, causing edge of splice to come in the middle of the picture area, as is customary with most splicers, the splicer about to be described provides for removing emulsion from the whole picture frame and overlapping one full frame of the adjoining scene. This brings edge of the splice on the frame line which is always masked off by the projector.

The larger overlap, too, gives added strength, and splices made with inadequate or poor quality cement are less liable to part during projection because of the greater bonding area afforded.

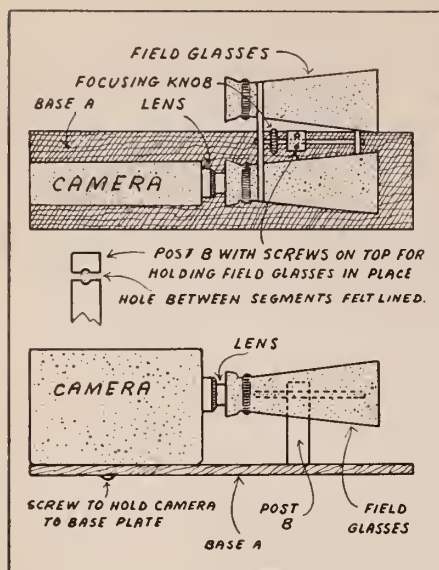
The full frame splicer is so simple in construction that it may be put together by any amateur handy with tools (and possessing them, of course), from materials still easily acquired and outside the claims of priorities. A list of the material follows and in many instances substitutes may be used without impairing effectiveness or design:

- 1 baseboard— $\frac{3}{4}$ "x4 $\frac{1}{2}$ "x7"
- 2 pieces flat metal 2 $\frac{1}{4}$ "x2 $\frac{1}{2}$ "
- 2 large gate hasps
- 10 wood screws
- 4 shingle nails
- 1 "Gem" style razor blade
- 1 piece of flat metal file
- 1 metal rod or manicurist's orange stick.

First operation is to drill and countersink three holes in the flat metal pieces which form the table of the splicer—two holes at back of splicer and one at front, as shown in photo. The plates are then mounted on the baseboard which should previously be sanded, varnished and otherwise finished ready for the splicer parts. They should be so mounted that a narrow space separates the two—just wide enough to permit the

● Continued on Page 91

THE EXPERIMENTAL



Field Glass Telephoto

Ordinary field-glasses or binoculars may be combined with camera lens to produce a telephoto lens that gives very satisfactory results. Nor does it require dismembering the binoculars. The glasses may be fixed before the camera as shown in accompanying sketch so that one unit acts as the telephoto and the other the focusing viewfinder.

Drawing is self explanatory. The base "A" may be made of plywood or other light material. The support "B" is in two pieces and clamps the binoculars in place before the camera lens. Position of support on base "A" will depend upon make and size of binoculars and make of camera.

This idea is particularly adaptable to cine cameras having lenses that are not interchangeable and therefore have no telephoto lenses otherwise available for them. To use, set camera lens at infinity if lens is in focusing mount; otherwise no other adjustment is necessary aside from focusing the binoculars on object. —Raymond Mattern, Baltimore, Md.

PASS 'EM ALONG!

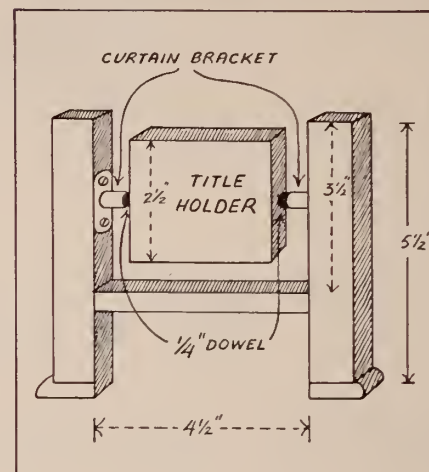
Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

Safelight

A safe and satisfactory red safelight, for the darkroom may be made as follows: Attach small porcelain lamp socket to work table, running the wires through table top. Fit small seven-watt bulb in socket and cover with a red plastic cup or water tumbler which may be purchased from most variety stores. A putty or other plastic seal should be placed around edge of cup to seal in any stray light that may issue between edge of cup and table top. —Richard S. Taylor, Delmar, Iowa.



Quarter-inch wood dowel, inserted into either side of the title card holder at the center, fit snugly into the curtain brackets, permitting smooth revolving action in making the flop-over effect.

In use, the first title is placed on one side of the card holder and the title to follow it in the flop-over action is placed on the opposite side, and in such position as will bring it up in proper position when the card holder is revolved or flopped-over. Dimensions shown in illustration are for the Eastman titler. —Pat Barge, Brooklyn, N. Y.

Camera Speed Check

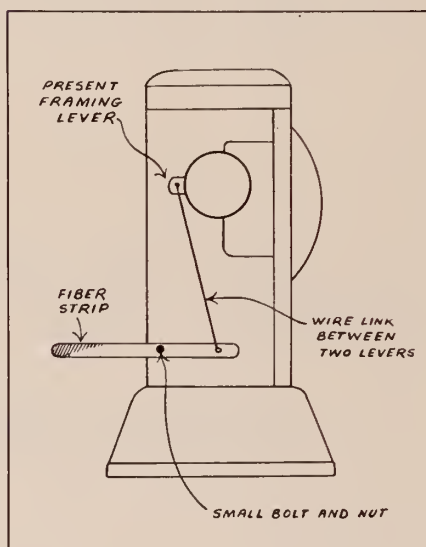
On the theory that some cameras run faster when "warmed up" after operating for some time, here is a method by which I checked to determine if my camera maintains perfect 16 f.p.s. speed. Placing a pocket watch fitted with a second hand in the title position of my typewriter titler, I photographed it for five seconds.

The processed film enabled me to ob-



serve where the second hand passed the minute marks on the watch dial and to count the number of frames between each second movement.

For me this method also solved the mystery as to why the marching gait of a parade appeared to change in the results of films shot by two cameras used



Auxiliary Adjustment

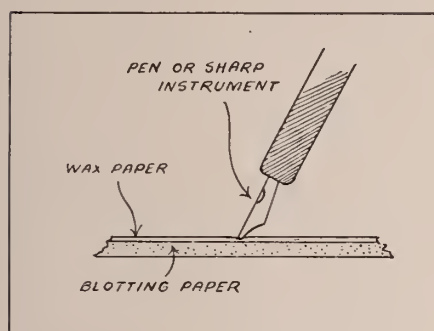
The framing device of most projectors is often so hard to locate in the dark that burned fingers invariably result in searching for it. I remedied this trouble by attaching an auxiliary framing control to my projector as per accompanying diagram which is self explanatory. No priority materials are required. A small bolt and nut, a length of wire and a piece of suitable material (wood, fiber, or metal) for the lever are required and these are readily available. —Geo. C. Junkin, Erie, Pa.

Flop-over Title Gadget

Illustration shows simple flop-over device which I made for my Eastman titler, although it is adaptable to other makes of typewriter titlers. Device is placed at end of titler after the regular title card holder is removed. It was made from wood except for the fittings on which the rotating card holder is suspended. These are metal curtain brackets purchased at the dime store and attached to the two upright members as shown in sketch in next column.

C I N E W O R K S H O P

in photographing the event. Film shot with a model K Cine Kodak indicated 77 frames in 5 seconds whereas an old Model B showed 84.—R. C. Heagey, Lancaster, Pa.



Titling Idea

Here is an innovation in title making that proved very successful for me. Taking a sheet of heavy transparent wax paper free from wrinkles, I placed it over a piece of blotting paper that provided a cushion surface. With a clean dry pen, I scribed the lettering of my title on the wax paper. Action of the pen caused the lettering to appear white. The wax paper title was next laid over a picture postcard and the two inserted in my titler. The result was very pleasing. The background was nicely diffused and the lettering in the wax paper photographed very well.

This method is easier than lettering with ink on glass or celluloid and permits using the backgrounds over and over again.—*Harold J. Fraulob, Los Angeles, Calif.*



Double-duty Tripod

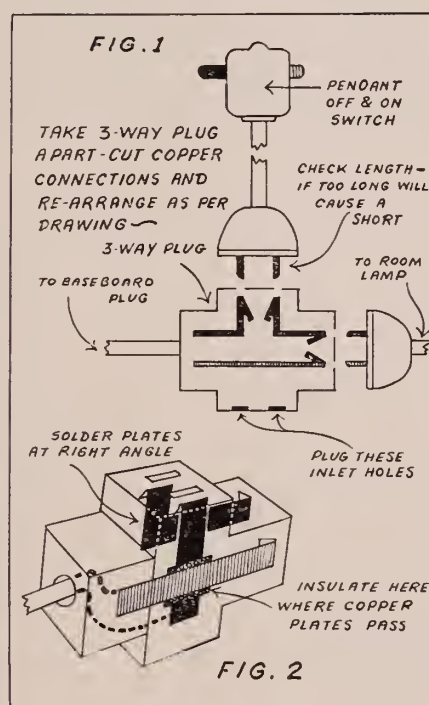
Here's an idea that will enable your adjustable screen tripod also to serve as a photoflood stand. Photos show how I added two folding arms to take photoflood reflectors. Arms are of 1" square pine, each 23 inches long. They were bolted to top of tripod as shown with a quarter-inch bolt fitted with a wing nut. Arms are adjustable to any position and when folded, do not interfere

with normal use of screen at any height. Lockwashers placed between bolt head, between the arms, and again at the wing nut will insure necessary tension to keep arms firmly in place when extended.—*N. A. Gainen, Brooklyn, N. Y.*

Room Light Control

A handy remote control, for switching room lights on and off when projecting pictures, may be made as follows: Obtain a 3-way connecting plug, take it apart, and cut the copper connections within and re-arrange same as shown in diagram, making sure to insulate between the two copper strips as indicated in Fig. 2.

With the 3-way plug thus altered, its cord may be plugged into a baseboard outlet. Extension cord from floor lamp is plugged into one end as shown and an extension cord fitted with a pendant

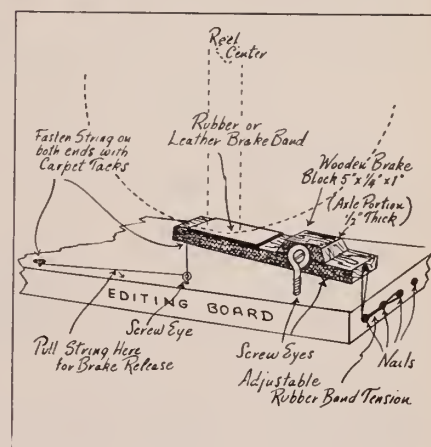


switch plugged into the remaining opening. This last extension should be long enough to reach the projector where the switch may be controlled by the operator.—*Lyle Shull, Los Angeles, Calif.*

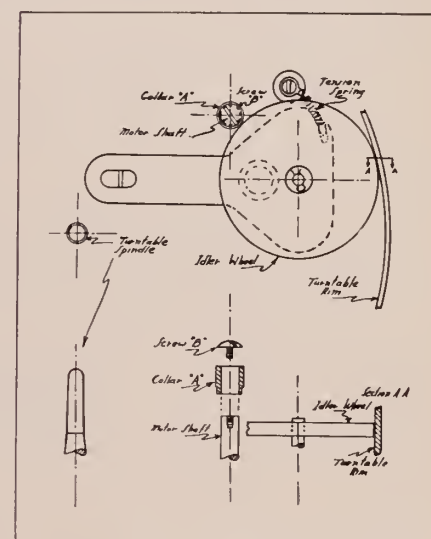
Rewind Brake

Simple rewind brake may be constructed as shown here. Brake consists of leather lined strip of wood which is held against reel on rewind by means of stout rubber band. Brake operates on novel hinge arrangement consisting of two screw eyes and two screws. Brake is mounted on editing board and its

*gadgets, tricks &
shortcuts contri-
buted by Cinebugs*



tension controlled by means of a string attached to free end. Diagram shows construction details.—*Paul E. Stocker, Jackson Heights, N. Y.*



Extends Record Playing

By removing one small part from my phonograph recorder, I found that I could cut a record at much slower speed and thus obtain ample sound on one record for one reel of 8mm. film.

The change was simple, takes less than a minute to perform on my recorder, and doesn't cost a cent. Accompanying diagram shows how it was done.

The turntable was removed from the

• Continued on Page 93



WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

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Films Incorporated
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General Camera Company
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Single Frame Release . . .

• Continued from Page 78

engages the sprocket and rotates it one-sixth of a turn to effect the single frame exposure. In my case I used the solenoid timing apparatus described in the October issue to operate the single frame device. An ordinary spring projector belt supplied the necessary flexible link between the solenoid and the camera control lever.

Complete construction details of all necessary parts for the single-frame release are given in the accompanying diagrams and anyone skilled with a metal lathe can make the parts readily. The metal required is negligible.

For those who wish to fit their cameras with this helpful accessory, a bit of advice: before drilling hole in camera case, for the filister-head machine screw, remove the camera motor. Otherwise small bits of metal from the drilling operation may get into the camera mechanism. To remove the motor mechanism from my model K Cine Kodak, I first removed the lens. The two elements (front and top) of the waist-level viewfinder were next removed. The winding crank was detached by unscrewing the square-head retaining bolt counterclockwise. It was necessary to take out the socket into which crank handle rests, and this was accomplished by first removing three small retaining screws. Final step was to loosen and remove camera starting lever and three large screws in back of camera. This left the mechanism free from the case.

Interior of camera was carefully examined and a pencil mark made on one of the gear teeth plus a corresponding mark on one tooth of the rack of the film footage indicator. By studying function of this mechanism carefully, I found it could easily be removed by taking out a single small screw.

TO remove the mechanism assembly from the camera case, I grasped the lower reel spindle firmly and pulled backward and upward until the chassis was clear of the case. It is extremely important for anyone, before beginning any work on this camera, to carefully study the function of each part, and not to remove a single screw until the purpose of each is fully understood. It's a little slower this way, but costly errors will be avoided.

I next marked and drilled hole for the machine screw in camera case according to dimensions given in drilling pattern in Fig. 5. The motor chassis was re-installed in the case and fastened temporarily. Wads of tissue paper were packed between the motor frame and

moving parts to prevent particles of dust and metal from the drilling operation to lodge in the works. Drill was inserted through hole in case and a corresponding hole drilled in the motor frame. Final step was to tap holes for the 3/16x32 machine screw. After this operation, I cemented a small felt washer over the hole inside the case. A disc of felt was cemented over the hole on the underside of the motor frame, purpose of which was to protect against any particles of dust or metal filtering through to the motor.

As the camera case is of soft aluminum and rather thin, it is important that extreme care be exercised in inserting and tightening the machine screw each time. Carelessness will result in stripping the threads.

The mechanically operated ratchet sprocket is shown mounted on the camera in Fig. 4. Also shown is the flexible connecting link between lever and the solenoid (not in picture). The curved lever acts as a counter-balance for the ratchet and is aided by the heavy rubber band extending from it to the stick extending from the camera base. Ratchet is adjusted for various tensions by changing position of rubber band on stick. Rubber band is attached to small peg which is inserted in one of the several holes in stick. (For further data concerning use of this apparatus, please refer to the article on time-lapse photography on page 388 of the October, 1942 issue.—ED.)

Hand operated, the single frame release may be employed in animation work, for superimposing titles, and for achieving various trick cinematic effects. Using an electric solenoid control, the gadget may be used to operate camera in filming time-lapse movies of budding flowers and growing plants, etc. The cinematic accomplishments this single-frame release provides far outweighs the modest cost and labor involved in making it.

Movie of the Month . . .

• Continued from Page 75

finally edited sequence maintains the maximum of interest.

Indeed, this same skill is evident throughout the entire picture from the opening sequence in the living room to the final scene. The production, as a whole, displays the filmer's fine understanding of composition and camera angles. His closeups of the various inhabitants of the zoo are commendable and exposure in every scene is what top cinebugs prefer to term as "on-the-nose."

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or more shots, taken at various angles, devoted to each animal or subject within the zoo. This technique provides the spectator ample study of each subject and often in a manner that could not be had by actually visiting the zoo. Where the visitor's study of an animal would be restricted in proximity by the cages and protective fences surrounding the enclosures, Evans' telephoto lens brings to the screen frequent closeup shots of the most interesting animals and birds for prolonged and leisurely observation.

The visit over, the family are indicated, in a single shot, leaving the zoo. Next, the little boy is shown back home. He has just been put to bed. Surrounded by toy animals, he reminisces his exciting visit to the zoo, while seated before the fireplace in the next room are his parents discussing the pleasures of their

visit to the man-made jungle. This scene dissolves to a closeup of the dancing flames in the fireplace and the end title is dissolved over this, ending in a fade-out.

The titling is a highlight of this picture, both from the point of text composition, and photographic accomplishment. Evans demonstrates rare skill in executing dissolves with professional smoothness. There's none of the jumpy finishes so often seen in amateur double-fades, nor are dissolves used to excess just for the mere effect.

Most of those privileged to see this picture on the screen will agree that Evans has, by virtue of good camera technique and a thorough understanding of continuity, made an interesting and entertaining picture of an otherwise simple and easy-to-film subject.

Shooting Colorado Rapids...

• Continued from Page 79

weeks in advance of the expedition's starting date and aided Neville in preparing the boats for the trip, during which time he became acclimated to the rigors of Arizona sun, wind and rain. Six men in all had chartered places in the expedition and within a few weeks the daring sextet had assembled and made ready to start.

In the meantime, Olsen prepared a special rubberized water-proof bag for his camera that would allow the camera to be completely submerged in the river waters if necessary without damage to either camera or lens. By an ingenious contrivance designed by Olsen, a water-tight flap, motivated by a spring, snapped shut automatically whenever the camera starting button was released to normal position. Thus, if Olsen should be thrown from the boat into the water (which he was three and four times every day) the safety, water-tight cap would automatically close over the lens opening in the water-proof bag. And because of this ingenious device, Olsen was able to make motion pictures at will during the eventful trip and bring the films back with him undamaged.

Which brings us to the subject of how Olsen protected his films—both exposed and unexposed—in the extremely high temperatures that prevailed. Daily average temperatures ranged about 125° F.—ruinous to motion picture film. However, Norman Nevills had profited by the experience, and misfortunes, of other photographers who had accompanied him on previous expeditions and now had an insulated box provided for the express purpose of furnishing safe storage for his guest's films. Olsen's Kodachrome film supply was

packed in this refrigerator-like box and as he unloaded exposed film, it was immediately placed within this box to be kept there until completion of the trip.

Olsen's camera is a 16mm. Magazine Cine Kodak fitted with a one-inch lens. Accessory lenses consisted of a 3-inch telephoto and a 15mm. wide angle lens. It was impossible to use a tripod and it is significant of Olsen's ability as a cinetographer that he accomplished some remarkable shots with his 3-inch lens and the camera hand held.

The accompanying photos are frame enlargements from Olsen's film and graphically illustrate the highlights of the trip. After the daring embryo explorers had gathered at Norman Nevills' headquarters near the upper Colorado, the three half-ton rowboats were lifted on trailers and trundled over twisting mountain trails to a calm cove on the river above the first rapid.

Here the party took to the boats and their unforgettable adventure began. Already Olsen had filmed considerable footage for opening sequences of his documentary and he now faced the triple threat task of navigating one of the boats through the rapids, obtaining movies of the boats in action and avoiding death through capsizing in the churning waters.

In all, 289 rapids were safely traversed without injury, or loss of life or equipment. The boats traveled 350 of the most treacherous miles of the river. But they were the most beautiful of all. The party entered canyons of the Colorado that had seen but few white men, traversed mountain trails in side trips untouched by human feet probably for more than a century.

On the screen, Olsen's film unfolds in a glory of color for which Arizona is famous. Opening scenes set the locale nicely, then we are shown Nevills' headquarters and see men at work putting the boats in shape for the journey. Identifying each member of the party in interesting closeups, Olsen then recorded the overland trip of the boats to the river's edge. And here, after what was to be their last substantial meal for days, the party take to the boats. The craft are towed to mid-stream by a motorboat where they enter the mild 6 mile-per-hour current above the rapids, and thus begins their perilous journey.

Filming alternately from boat and land, Olsen secured some of the most vivid and spectacular scenes of the boats shooting the rapids. The action of every boat as it traversed every one of the 289 rapids was filmed, although only the most dramatic of this footage was used in the final editing of the picture.

Highlights are the several slow motion sequences of boats shooting the rapids. These were filmed at 64 frames per second. Capsizes were frequent—about four a day—but Olsen succeeded in filming only one of them. "They always occurred just as I laid my camera

down or while I was reloading film," said Olsen.

Most vivid and awe-inspiring are scenes of the turbulent rapids—huge rollers of muddy water rushing over boulders submerged fifty to seventy-five feet below. Speed of the rapids is estimated at thirty miles per hour.

The party on several occasions explored some of the interesting canyons and rocky cliffs in vicinity of the river. They found ruins of cliff dwellers, substantial windowed rooms hewn from solid rock in the cliffs edging the Colorado. They found the skeleton of some unfortunate explorer who preceded them; and farther down the river the battered hulk of a light rowboat which probably brought him to his tragic fate.

The last of the rapids safely navigated, the dauntless crew of the boats enter the calm waters of the Colorado just above Lake Mead and eventually terminate their voyage near Boulder Dam.

Preparations are now being made to add a sound track of Olsen's narrative accompanied by background music and sound effects and when this is achieved, undoubtedly prints of the film will be given widespread exhibition, enabling interested movie amateurs to enjoy this superbly photographed document.

Making multiple exposures

• Continued from Page 82

16, and it is desired to make a 2 second lap-dissolve, it may be executed by making a 2 second fadeout, then winding the film back 28 frames (equivalent of 2 seconds at 14 f.p.s.), then making a 2 second fade-in.

Where the filmer has a mechanical fading or wipe-off device operated by a spring motor mechanism, it should be carefully checked and timed as well as the camera. Here the film test strip may be put to good use again: thread film in camera with the lead end marked as previously described. Start camera and fading device simultaneously, allowing the device to run continuously to complete 4 cycles—fadeout, fadein, fadeout, fadein—stopping the camera as accurately as possible at conclusion of the last fade-in. Mark stopping point on film, as before, and count the number of frames between starting and stopping point. Divide number of frames by number of transition cycles and this will give the number of frames of film required by each complete cycle of the effect device.

Next to be considered is winding back the film. To those who are fortunate in having a backwind on their camera, this operation presents no prob-

lem. Those who have to wind back film the hard way—fumbling gingerly in some light-tight closet—don't let the prospect of this chore discourage you. It becomes quite easy after the third or fourth try. It's advisable, though, to equip the improvised darkroom where the windback operations are to take place, with a table and chair so the work can be carried on comfortably and with greater speed.

The "blind" method of winding back film in the dark involves some guess work when it comes to measuring the amount of film to be wound back. Some amateurs notch the film; others tie bits of thread through one of the sprocket holes and depend upon their sense of feel to locate the marked point in the dark. A simpler method is to employ use of a special darkroom measuring stick such as the one shown in Fig. 1. This consists of a strip of heavy cardboard step-notched in sections equivalent to sixteen frames. With this gadget it is possible to lay it over the film and by feeling and counting the number of steps, measure the film to be wound back on the basis of one notch-step section per second.

Another important step is timing.

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For simple 2- or 3-second effects a reasonable degree of accuracy may be obtained by guesswork after a little practice. But for long sequences involving several effects of synchronized action in two or more exposures, timing must be absolutely accurate. I have used, with considerable success, a metronome for timing my multiple exposure effects. Set at a beat of 60, the metronome gives accurate audible timing of 1 beat per second. And being extremely audible at even great distances, it frees the cameraman from the necessity of having to watch a clock or stop-watch. By attaching a small piece of paper to the pendulum, the metronome's beats can be counted visually.

When making long sequences of multiple exposures, I lay out a chart marked off in seconds, as shown in Fig. 2. All action and effects are indicated on the chart at the proper points by symbols, with details of the action written on a separate instruction sheet.

By following these tried and proven methods, multiple exposures become highly interesting as well as successful. Smooth transitions are as important to the success of home movies today as they are to professional films. Be patient and practice. Be willing to experiment, and you'll find this phase of movie making will come easy as ordinary filming.

War-time movie shows . . .

• Continued from Page 76

charge of experienced projector owners whenever there are sound films to be shown for a good cause.

It is now possible to obtain in substandard film, prints of professional releases possessing all the entertainment value of many current theatre attractions so that it is possible for anyone planning a Defense Stamp show, for example, to provide a balanced two-hour sound film show at low cost. Available films range from condensed news digests and animated cartoons to multi-reel feature films. Many of these films are available in color as well as sound, and most of the single reel subjects are to be had in silent versions with adequate explanatory titles.

The number of film producers or distributors catering to the substandard field has increased materially during the past year with more planning to enter the field as the certainty of wider post-war use of 16mm. non-theatrical, educational and training films becomes more apparent. A list of some of the foremost producers, distributors and rental agencies for substandard films follows, together with a necessarily brief list of their most recent film offerings:

Jail Break
Toytown Tale
Uneasy Three

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Africa Safari
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Waikiki Hula Girls
Highlights of Hawaii
America Marches On

NU-ART FILMS

America Sings
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How To Read A Map

COMMONWEALTH PICTURES

Charlie Chaplin Festival
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Obviously a true picture of the almost unlimited source of 8mm. and 16mm films available for home and sound projectors can be had only by reviewing the catalogs of these and other film distributors. In many of the catalogs will be found every type of non-theatrical motion picture as well as educational and instructional subjects. Such catalogs are free to responsible interested parties and readers are invited to write to the following for free copies:

Castle Films,
30 Rockefeller Plaza,
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Post Pictures Corp.,
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Nu-Art Films
145 W. 45th St., New York, N. Y.

Walter O. Gutlohn, Inc.,
25 West 45th St.,
New York, N. Y.

Commonwealth Pictures, Corp.,
729 Seventh Ave.,
New York, N. Y.

Filmosound Libraries
c/o Bell & Howell Co.,
1801 Larchmont Ave.,
Chicago, Ill.

Hollywood Film Enterprises,
6060 Sunset Blvd.,
Hollywood, Calif.

Where it is desired only to rent films, many subjects released by the above distributors are available from the well established film rental libraries to be found in every large city. Many of these libraries rent films by mail at surprisingly small cost. On another page in this issue will be found a catalogue of film rental libraries and readers are invited to write freely of each for their lists of available films.

Full frame Splicer . . .

• Continued from Page 83

razor blade to pass snugly between them. At this time, mark path of the razor blade on wood block as a guide to cutting a slot there later.

Next take a piece of film that was exposed in *your* camera—and this is important because the frame line varies with different makes of cameras—and lay it across the two metal plates so that one of the frame lines lies exactly over the space allowed for the razor blade. With the film thus in place—and it is wise to get a little assistance here—carefully mark position for sprocket-hole pins. There will be four pins in all, so outline the third sprocket-hole on either side of the cutting line and again, the third sprocket hole from *outside* edge of either plate. Best results will be obtained by indicating the exact center of each sprocket hole on the plates.

The plates may then easily be drilled and the pins, fashioned from the shingle nails inserted. Slightly countersink the holes on both sides of the plates. After filing thin the nail heads, insert them from bottom sides of plates and solder them in place. Then file to size to fit film sprocket holes easily and finish with emery paper. When an *unbroken* strip of film is placed over the pins,

the film should lay absolutely flat, not tear the sprocket holes, and the frame line of the frame to be cut should lie directly over the cutting line.

The clamps or pressure plates are made from the hasps. If the hasp swings too freely or there is any play in the hinge, remove the hinge pin and squeeze the center sleeve in a vise so that when pin is returned, the hasp will open and close smoothly without side play. This is very important, for if there is any side play, the film cutting will be inconsistent and uneven.

Disregard the countersunk holes for screws already drilled in the hasp and drill new ones near the hinge. These should be slightly elongated so that the hasp may be adjusted after being screwed into place. File edge of hasp straight and mount with round-head screws. Screw locations should be marked in the center of the elongated holes when edge of hasp is one full frame to the left of the cutting slot. Now because this hasp is adjustable sideways you will be able to remove exactly one full frame of emulsion with the piece of broken film used as a scraper. Of course you must drill a hole in the hasp where it strikes the pin so it will lie flat on splicer table.

Mount the second hasp so that it comes down just to the right of the first pin and drill a hole for the second pin. The pressure lock is mounted between the two hasps and up front where it won't interfere with scraping. The secret of a good flat splice that will go through the projector without trouble is to use lots of pressure where the two films overlap. In spite of the simplicity of this lock it exerts great pressure and provides an excellent splice. Made of a piece of bar metal $\frac{1}{4}$ inch square and about 1 inch long, it is fastened to the base through the metal with a round-head screw with a spacer slightly thinner than the hasp on the bottom and a thin washer on top to keep the screw from tightening or loosening when the lock is turned. Bevel opposite sides of the bottom so that when the lock is turned it will ride up over the hasps and force them down tight. Pressure can be adjusted by tightening or loosening the screw.

After all metal parts have been smoothed up with very fine emery cloth and mounting holes and a hole for cement bottle drilled in the base, the splicer is complete, and here's how you use it:

Place each successive piece of film to be spliced on the left pins and cut off clean. Then take piece of film which is the emulsion scraper and, with straight even strokes, remove the emulsion from the exposed frame of film. Lift the hasp and move the film to the left one frame and finish removing any emulsion or burr that may be left. Place the film to be spliced onto the right



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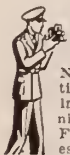
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pins, cut it off clean and lap it over the scraped frame.

Raise up top film with the orange stick or rod while applying the cement to scraped area of film beneath. Lower hasp and apply pressure for about 10 seconds. The result will be a neat, flat splice that is stronger than any other-wise made and one that will pass through any projector gate smoothly and unnoticed on the screen.

16mm Camera and Recorder . . .

• Continued from Page 80

characteristics on the high frequency end in order to give constant amplitude. Also, the crystal type can be operated with a much smaller amplifier.

A unique feature of this recorder is its ability to serve as a film phonograph for playing film sound tracks. This was achieved by making the sound drum, shown in Fig. 3, narrower than the film which leaves the sound track area of the film in the clear as it rides over the drum. A small mirror, attached to recorder door at right angles (not shown in photo) extends into the drum behind the film and reflects light or the sound track image through a hole in the door and onto a photo electric cell. Thus, by tilting the galvanometer so the slit is illuminated clear across, the recorder can be used as a film phonograph, or the photo electric cell can be used for monitoring purposes during recording provided the film base is clear.

Motor used for driving the recorder was taken from an old Facsimile scanner and is a single phase sync job fitted with a 10 to 1 reduction gear obtained from an old electric fan oscillating mechanism. This provides the required 180 RPM's for the feed sprocket at 24 frames per second.

Referring again to photos of the recorder, Fig. 2 shows the completely assembled recorder. The film feed mechanism consists of the chassis, sprockets and rollers of an old Q.R.S.-DeVry cine camera. Sprocket teeth on one side of the gears were removed in order to accommodate sound film by turning them down in a lathe. Original camera lens was used in optical system shown at lower-right in photo.

Figure 3 is a closeup showing light source and the ammeter for checking correct exposure; optical tube containing condensing lens; image mask and objective lens; the magnetic galvanometer mounted in operating position; and the slit tube and photographing objective in its focusing ring. The crystal galvanometer, interchangeable with the magnetic, is shown demounted in the immediate foreground.

Fig. 4 shows the compact optical system, light source, and galvanometer mounted in an old hand-crank model-Pathex cine camera case. It can be used with any film feed mechanism or mounted on a camera for single system sound. It requires a somewhat complex condenser lens as only a ¼ amp. 4 volt Bell & Howell sound projector exciter lamp is used. There is also a prism arrangement which enabled the outfit to be so constructed as fit it into very small space. At upper left in picture is lamp. Next is condensing lens and mask. The prism is in upper right corner. Below prism is lens from old Pathex camera, and just below this, the vibrating mirror, mounting and galvanometer. Protruding through case at left, (bottom) is the slit tube with condenser, focusing sleeve and objective. The four-inch ruler was included in photo to illustrate comparative size of unit.

We hope at a later date, when unlimited materials are again available for experimental purposes, to place before HOME MOVIES' readers complete plans and technical data necessary for constructing a similar recorder. If the sample film produced on this recorder for HOME MOVIES' editors is any criterion, an amateur with similar equipment can produce sound films equaling the average 16mm. sound recording of today.

Positive vs. Reversal . . .

• Continued from Page 81

such as a waving spotlight beam, moving shadows of some objects out of scene, etc., they cannot be produced as effectively, if at all, with the direct-positive system of making titles. Nor is it possible to obtain the same pleasing three-dimensional effects with block titling letters as when reversal film is used.

It might be said that the chief advantage of the direct-positive method of titling is to provide titles as cheaply as possible where the number of titles in a picture is quite large, or to provide a series of titles quickly where time does not permit the now greater delay involved in laboratory processing. Subtitles or descriptive titles, as they are often termed, need not be fancy in background or lettering arrangement and for this reason the simple direct-positive system is quite satisfactory for making this type of title. Where such titles are intended as captions for color film, they may easily be tinted or toned one of several colors to harmonize with subject matter of the film.

This leaves only the main and credit titles to be filmed with reversal. These titles usually require some decoration, are often composed of plastic block let-

ters and, in the case of Kodachrome, there's usually several colors in the title card, all of which require the use of black and white or color reversal film to reproduce them effectively. In other words, it is becoming more and more a regular practice to shoot the lead and end titles elaborately and the sub-titles, if there are a great number of them, in the simpler, less expensive direct-positive method.

As to the filming technique required for either type film, the same titler, the same photoflood lights and the same method of determining exposure will apply to both. Only in one respect will the novice at titling have a tendency to lean toward a continued use of positive and that is because of the opportunity positive affords to shoot a short test strip for exposure that the amateur may quickly develop himself. Otherwise, he may arrive at something like normal exposure only after considerable trial and error.

In summarizing we might say that if your film requires but a few titles and you have ample reversal film with which to film them, then follow the reversal film method. On the other hand if you have considerable material to be titled, or have produced a picture of substantial size requiring a large number of titles, then you will probably find the use of positive film less expensive for the job. And if the film to be titled is Kodachrome, you can tint the black and white positive titles with little trouble and at an expenditure of but a few cents.

Film

Reviews . . .

• Continued from Page 70

"Hot Dog," a fifty-foot 8mm. Kodachrome picture, is probably Thornberry's first effort at producing a continuity. There's not a great deal in the comedy plot to recommend it, but the skill with which it was photographed, edited and titled deserved the 2-Star merit leader awarded it. As with the other two films, Mr. and Mrs. Thornberry are the stars, with their pet Dachshund the sole supporting actor.

Thornberry depicts a wacky husband bent on making a hot dog sandwich of the Dachshund. Armed with a bottle of catsup, a loaf of bread and a carving knife, the husband lays in wait for the dog in the shrubbery near the house. Presently the wife turns the dog loose on the front lawn for a romp and as she re-enters the house, the husband pounces upon the dog, slices the loaf of bread lengthwise and thrusts the dog between the slices as one might a frankfurter. Just as he's about to bite into

the huge sandwich his wife reappears with the dog's lunch. The dog yelps, attracting her attention, and the frightened husband releases the mut who scampers to his mistress' arms.

In spite of the inane story, it nevertheless provokes many genuine laughs. Its doubtless more entertaining than would be a series of simple, random shots of the dog, Thornberry and his wife.

If you want a film to show . . .

• Continued from Page 72

ing hero that puts to flight the villain Peg-Leg Pete who attempts to kidnap Minnie Mouse. The climactic battle on the edge of a cliff is a highlight of the picture. Subject is available in 200 feet 16mm. black and white silent at \$6.00, and the equivalent footage in 8mm. at \$3.00. Readers are invited to write for free illustrated catalogues.

Cine

Workshop . . .

• Continued from Page 85

spindle, revealing the rim-drive mechanism beneath. Removing the screw B from end of motor shaft, I next slipped off the collar A which contacts rim of the idler wheel. This decreases diameter of the motor shaft driving the idler, thus reducing its speed. The turntable speed is decreased proportionately.

The slower speed has not affected quality of my recordings nor did the alteration impair the recorder for normal use. The small parts removed may quickly be replaced.—J. F. Stuard, Old Hickory, Tenn.

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Even though you may not make as many trips to your local camera store for film these days, remember that these stores now carry many other items not previously on sale there in which you may be interested.

Nearly every camera store, in order to survive the war and be on hand to serve you when victory's won, has had to take on additional and foreign lines of merchandise such as playing cards, games, leather goods, globes and illuminated maps, etc.

Remember this when in need of such merchandise. Patronize your photo dealer, the man who guided you in starting your home movie hobby, so that he may continue to serve and advise you with your problems as in the past.



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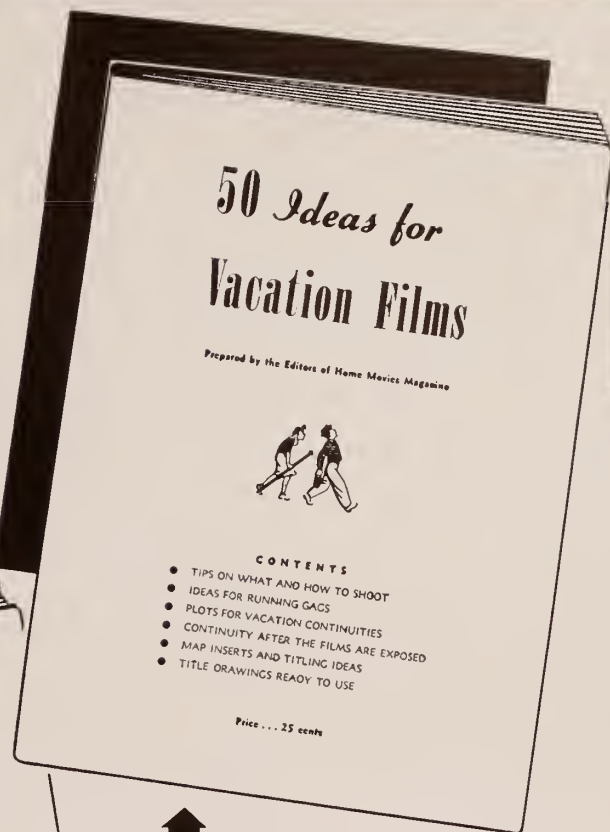
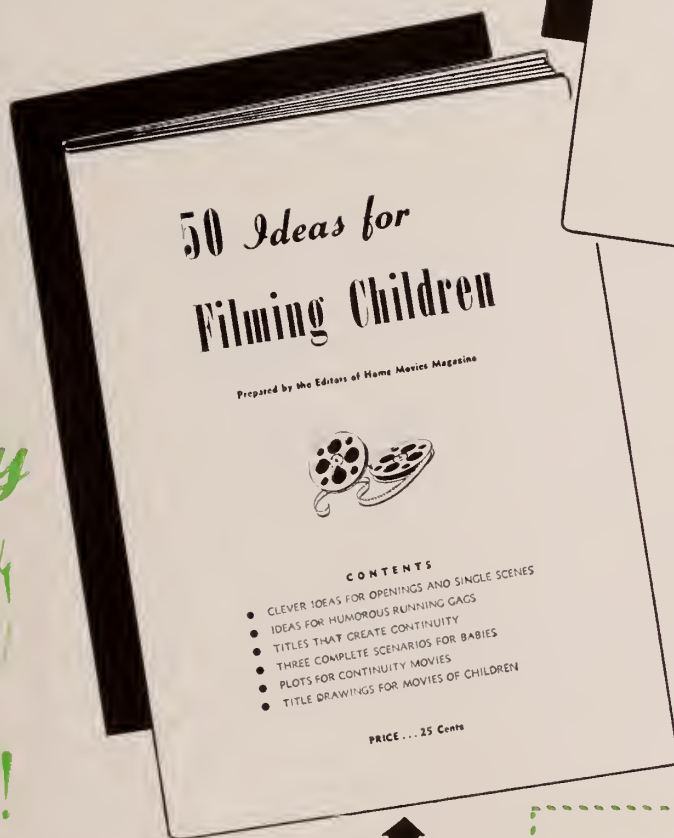
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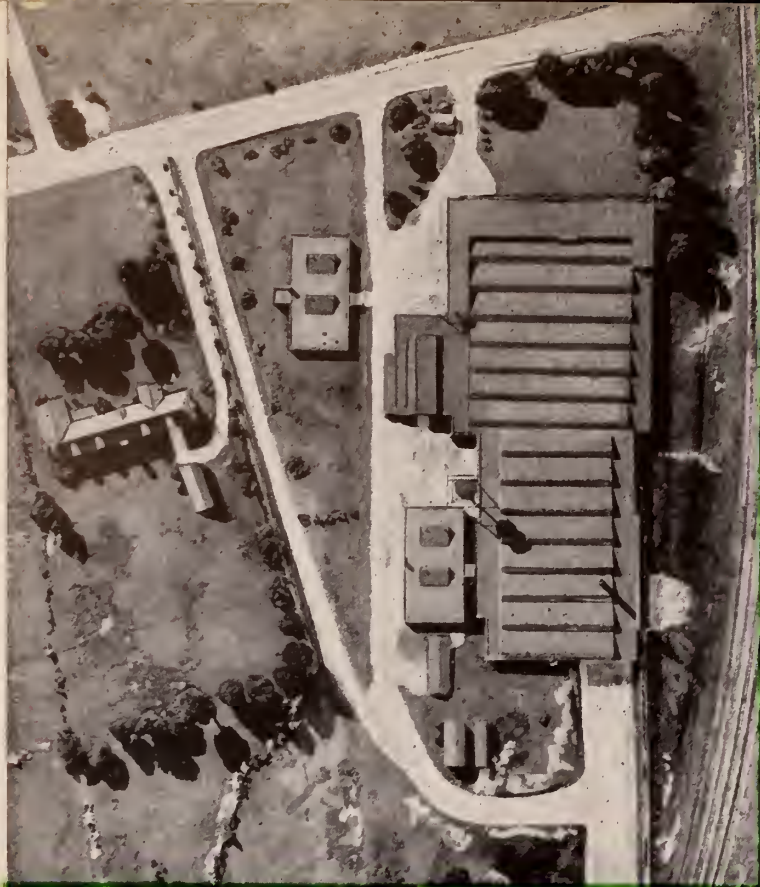
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NOW YOU DON'T. With camouflage materials—false structures, netting, cloth streamers, paint, and artificial trees—the experts have fooled the camera, and the bombardier. To the aerial camera loaded with panchromatic film, even the marks of erosion on the slope by the railroad track have disappeared.

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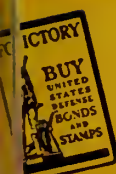
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home MOVIES

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APRIL
1943

NUMBER 4

VOLUME X



REEL FELLOWS

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movie amateurs spon-
sored by Home Movies
magazine. Your mem-
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The Reader



SPEAKS

Home Movies vs. Double Features

In a recent issue, HOME MOVIES carried a special message to readers concerning the movie industry's practice of continuing double features in face of the film shortage, with particular emphasis on the reaction it would have on the amateur's hobby. Since then, several groups, as well as individuals, have written to the editors expressing similar views and a desire to see the double feature in theatre bills quickly abolished. Some of these letters follow:

Sirs: With conditions as they are: priorities being enforced on many commodities, and the ration of movie film, I am writing this letter to you to help in an effort to remove the "B" type pictures and double features that are now being made by the professional producers.

As our hobby has been accepted by so many people in all walks of life, we must preserve some of the things that we like to do when we are not at our "breadwinning" positions.

Anything you can do or your magazine can do as a unit to help the amateur movie fan get more film for his hobby will be appreciated — C. S. Dvorak, Pres., Suburban Amateur Movie Club, Berwyn, Ill.

Gentlemen: In view of the shortage of film from which all movie clubs are suffering, we wish to offer protest to the continued practice of making "B" pictures.

We, as a club, feel the entertainment provided in such films is so mediocre that they certainly do not warrant the great quantities of film used in producing them. Many first class pictures lose their attraction when one has to sit through lengthy "B" class films in order to see the picture which has the box office appeal.

We hope this protest will have some influence in abolishing such productions. —Wenatchee Cine Club, Mrs. Geo. Rains, Secy., Wenatchee, Wash'n.

Sirs: In view of the shortage in film, the Carquinez Camera Club feels this would be a good time to join the movement to eliminate production of "B" pictures and double features by Hollywood. These second-rate pictures require a great deal of film which, if eliminated, would release a larger percentage of

film for amateur use. We feel that amateur photography is very important to National morale at this time. —Dora Chambers, Secy., Carquinez Camera Club, Carquinez, Calif.

Improved the Idea

Sirs: I surely enjoyed the article, "Air-brushed Designs For Titles" by Russell Thorpe in the January issue. So I got busy and tried out the idea. It worked fine. But I like to make titles in color, so I followed the same procedure outlined in the article except that instead of using a soft pencil, I used a special soft artists' chalk. This chalk is made in pieces 1"x1"x4" and comes in a variety of colors. It is softer than the chalk used on blackboards, works well on soft paper. Perhaps other readers would be interested in trying it for color titles. —Waldeman Kruger, Milwaukee, Wisc.

Filming Service Men

In the January issue, Milo Jones offered the suggestion that Reel Fellows and other movie amateurs offer to shoot movies of men in service to be sent the men's parents. Reader Buck likes the idea, wants to contact others similarly interested:

Gentlemen: I think Mr. Jones of Jacksonville, Fla., has an excellent idea in his suggestion printed in Reader

• Continued on Page 125

CINETOGRAPHER

A QUIET but intensive study has been carried on by HOME MOVIES' staff during the past several months to determine a more fitting title for the advanced and semi-professional cine photographer.

The professional motion picture cameraman has long been known by the very appropriate title of Cinematographer, a title which often has been misapplied to amateurs.

HOME MOVIES has suggested the title CINETOGRAPHER as best fitting and identifying the serious amateur motion picture photographer, and the suggestion has met with instant and widespread approval.

CINETOGRAPHER it is then, and shall be henceforth in these pages. Many CINETOGRAPHERS already are using this new term of prestige in their credit titles, viz: "John J. Jones, Cinetographer," or "Cinetography by John J. Jones."

—THE EDITOR.

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REVIEWS...

of Amateur films

B Y J . H . S C H O E N

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ers have inquired why a greater number
of reviews are not printed each month.
The answer is lack of space. This means
we review here a selection of two or
three films which contain production
faults or highlights that the editors be-
lieve will prove enlightening to other
readers.

These reviews are intended as a spe-
cial service to the reader, a sort of edu-
cational feature tend-
ing to improve the
average amateur's
movie making. Ev-
ery amateur who
sends in a film for
analysis and criti-
cism receives a spe-
cial written report in
which good and bad
points of his film are
analyzed and sugges-
tions made for im-
provement.

The reviews that
follow contain help-
ful pointers for every
movie maker.

"Desert Gold" is
a 300 foot 8mm. Ko-
dachrome photoplay produced by Leon-
ard Ackerman of North Hollywood,
Calif. Story concerns a young married
couple and particularly a husband with
a penchant for buying rare books much
to annoyance of his wife. In one of the
books, the couple find an old treasure
map which, upon consulting a professor,
they learn is probably authentic.

Taking the professor with them, the
couple go into the hills of California
in search of the buried treasure. Trip
takes them through the San Fernando
Mission and into the scenic Vasquez
Rocks section of mountainous Southern
California.

Stopping at the mission, the party in-
quires of the mission gardener for di-
rections, showing him the map. After
they have gone on their way, gardener
decides to follow them.

When the trio finally locate and dig
up the treasure, the villainous gardener
is watching them from a distant hill.

Armed with a pistol, he robs the hus-
band of the treasure while he is hiking
back to his car alone and unarmed.
Meantime, the professor sees gardener es-
caping with treasure, shoots him down
and recovers it.

Back home again, the trio are about
to divide up treasure when they chance
upon a newspaper advertisement for
Defense Bonds. This causes them to
take the treasure, consisting of gold
coins, to the postoffice and exchange it
for a stack of De-
fense Bonds, and
these are distributed
among the lucky
three.

Filmer Ackerman
has contrived a good
original story in Des-
ert Gold but it con-
stantly fails in dra-
matic emphasis due
chiefly to inexperi-
enced camera work.
Where vivid closeups
should have been em-
ployed to heighten
tempo of an action,
the procedure con-
tinued in long shot
— a predominant
fault throughout the

picture. A fine opportunity is afforded
for dramatic emphasis where the gard-
ner follows the trio's car up a winding
mountain road. But the entire sequence
is shot from one or two camera angles
and movement of the cars is slow and
ponderous whereas they should be trav-
eling fast.

A little more rehearsal of the cast al-
so would have improved acting results.
This is one phase of production which
many amateurs constantly overlook.
The very fact that an amateur cast is
undertaking a dramatic picture is all
the more reason why unlimited time
should be given to rehearsal if the re-
sult is to approach anything like suc-
cessful screen drama.

In spite of the shortcomings in this
production, Ackerman displays a talent
for good screen story construction and
the ability to keep the action moving
forward logically if somewhat slowly,

• Continued on Page 124

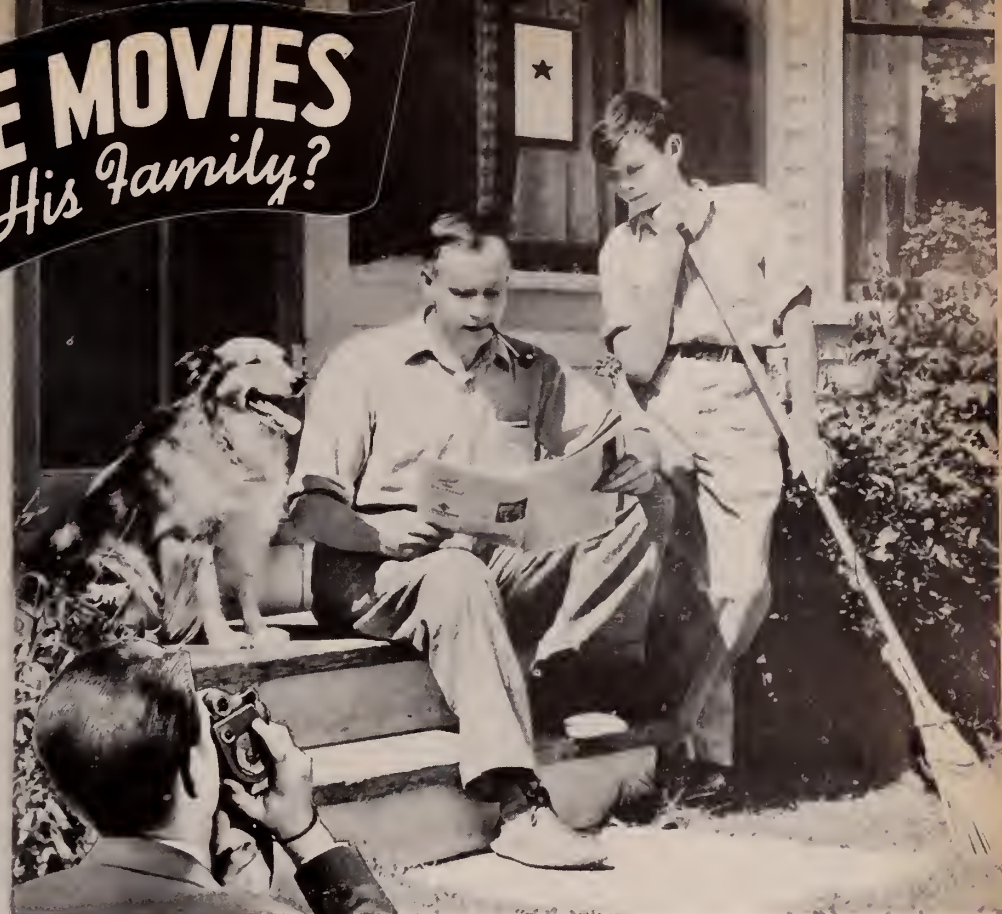
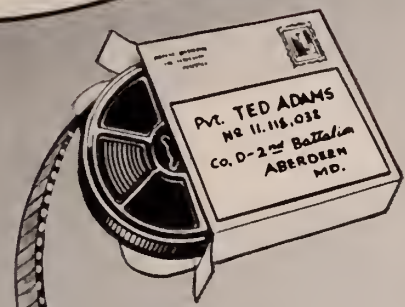
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HOME MOVIES of His Family?

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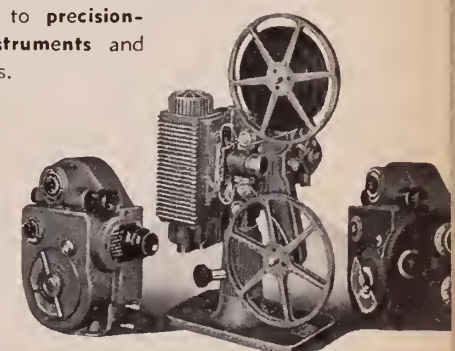


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HOME MOVIES

Published in Hollywood

APRIL 1943

● An important birthday party closeup is that of blowing out the candles and cutting the cake. A spotlight or photo-flood in a reflector placed low out of scene at the left, as in this picture, will produce realistic effect of candlelight on face of subject.

Harold M. Lambert



NOW that movie making is confined pretty much to shooting pictures of family events, many of us, in abandoning our more serious picture making ambitions, are finding hitherto untapped filming possibilities in the everyday events that take place in our homes. By choosing an occasion, a family event, as our picture theme, the natural sequence of events automatically presents a surprisingly good continuity.

Take birthdays, for instance. Everybody has them. And where there are children in the family, birthday parties are a highlight in the lives of every member of the household. If you are giving your child a birthday party soon, a well sequenced continuity of the event can be filmed simply by training your camera on the various events as they follow in natural order: arrival of the little guests, the entertainment, the party with ice cream and cake, and guests leaving at the close of the party.

You'll find all the children natural actors and actresses if you'll try for unposed shots while they are occupied with the festivities. Only when trying for specially acted bits of business involving several of the children, is trouble apt to be encountered.

A well rounded birthday movie, of course, must include some preliminary filming such as shots of birthday invitations, and a closing sequence, of which there can be many variations, may be filmed at leisure after the party to complete continuity.

Here is a sketchy continuity idea for a child's birthday party which may be adapted readily to the needs of most filers:

B Y P A U L W I L K I N S , J R .

PLANNING A BIRTHDAY FILM

1. CLOSEUP: Tiny hands withdrawing birthday card from envelope, hold it before camera so it may be read.

2. MED. CLOSEUP of child (one of guests) expressing glee at having received invitation.

3. Repeat this same routine three or four times, using other invited guests. A pleasing variation is to include the mother of one child in a scene and having her assist with opening the invitation and reading it. Fadeout on the last scene of this sequence.

4. CLOSEUP: Fade in on a calendar showing date (of birthday), as announced in invitation. If possible, use large, single leaf day-by-day calendar. Dissolve or fade out and into—

5. CLOSEUP of clock with hands approaching the appointed hour.

6. MED. SHOT—interior, dining room. Mother is arranging party favors. Sonny enters scene on way out of doors. Is carrying bat and ball. Mother stops him and speaks:

TITLE—"Your party guests will be here any minute. Get back in there and put on your good clothes!"

7. Same as previous scene; Sonny reacts to mother's words by frowning and pleading permission to go out and play.

Reluctantly retraces steps to exit from scene.

8. MED. SHOT—Sonny's bedroom. He enters and throws bat and ball on bed. Sits on edge of bed dejectedly. As he looks up, sees object out of scene. Happy expression crosses face.

9. MED. CLOSEUP—open window in Sonny's bedroom.

10. BACK TO PREVIOUS SCENE. Sonny gets up, hesitates a moment as though listening for approach of mother. Picks up bat and ball and starts to tiptoe out of scene.

11. MED. SHOT—interior of Sonny's room with camera facing door. Door opens suddenly and mother walks in. Expresses displeasure as she reacts to Sonny's action out of scene.

12. MED. SHOT—Sonny in act of climbing out of window and carrying ball and bat. Stops abruptly. Looks back at mother.

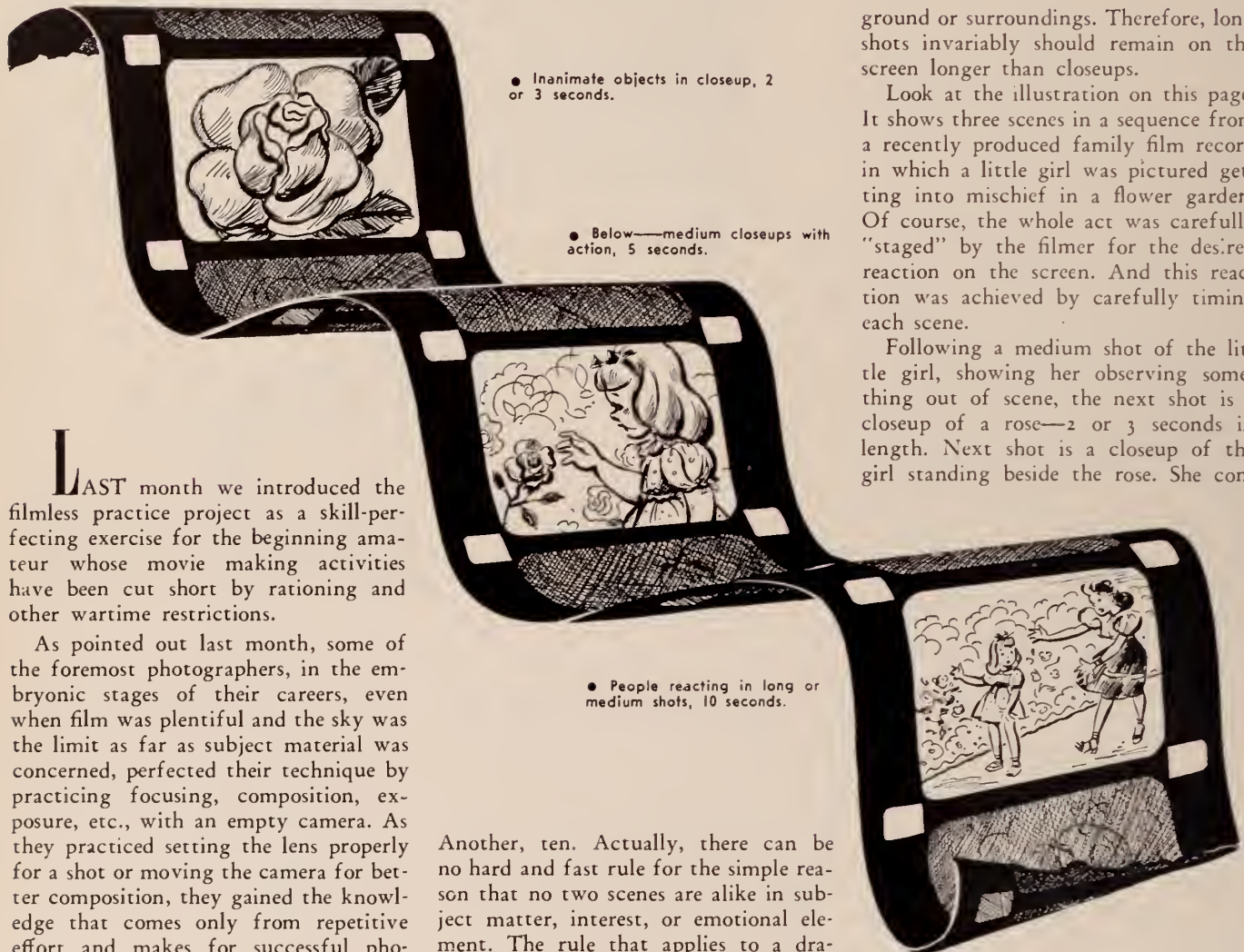
13. BACK TO PREVIOUS SCENE. Mother orders Sonny back into room.

14. INTERIOR OF SONNY'S ROOM. Camera farther back to take in both Sonny and Mother in a med. shot. Mother takes bat and ball and orders Sonny to change clothes which is indicated by

● Continued on Page 122

PRACTICE PROJECT *for April...*

**How to tell how much
footage to allow each scene
for best picture results**



LAST month we introduced the filmless practice project as a skill-perfecting exercise for the beginning amateur whose movie making activities have been cut short by rationing and other wartime restrictions.

As pointed out last month, some of the foremost photographers, in the embryonic stages of their careers, even when film was plentiful and the sky was the limit as far as subject material was concerned, perfected their technique by practicing focusing, composition, exposure, etc., with an empty camera. As they practiced setting the lens properly for a shot or moving the camera for better composition, they gained the knowledge that comes only from repetitive effort and makes for successful photography.

Of the several pitfalls encountered by many beginning movie makers, none is more costly in terms of film than the practice of allowing too much footage to a scene. And to aggravate the situation, most of these filmmakers are reluctant to shorten these scenes after projection of the film makes the need glaringly apparent. As a result, the filmer's whole movie making effort suffers. On the other hand, there are those amateurs with frugal instincts who do not allow enough footage to a scene. Both need to practice and give more study to this angle of their hobby which certainly will result in bettering their films.

How long should a movie scene last? One can get many different answers to this question. Some will say five seconds.

Another, ten. Actually, there can be no hard and fast rule for the simple reason that no two scenes are alike in subject matter, interest, or emotional element. The rule that applies to a dramatic theatrical scene, may not necessarily apply to an ordinary home movie scene of the baby in the garden. In tense dramatic action, a scene may measure only five or six frames in length. But in making a shot of the baby which we expect to cherish in repeated screenings in years to come, we'll want the scene sufficiently long so we may linger over it, a little fondly perhaps, each time its screened. But even such shots as these should be judged for screen time as they are filmed, lest they be too long or too short.

Another factor which affects scene length is the type of shot—long, medium, or closeup. One grasps the details within a tight closeup more readily than he does in a long shot in which the central object appears in confusing back-

ground or surroundings. Therefore, long shots invariably should remain on the screen longer than closeups.

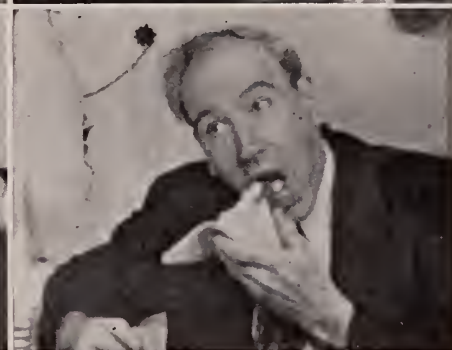
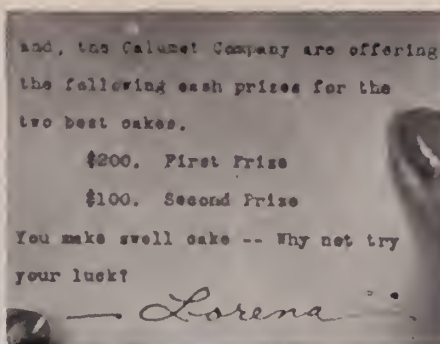
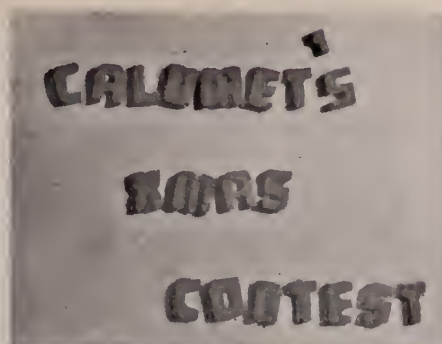
Look at the illustration on this page. It shows three scenes in a sequence from a recently produced family film record in which a little girl was pictured getting into mischief in a flower garden. Of course, the whole act was carefully "staged" by the filmer for the desired reaction on the screen. And this reaction was achieved by carefully timing each scene.

Following a medium shot of the little girl, showing her observing something out of scene, the next shot is a closeup of a rose—2 or 3 seconds in length. Next shot is a closeup of the girl standing beside the rose. She con-

templates picking it, then takes hold of the stem and starts to tug. This action required just five seconds and the scene was made five seconds in length. There were no superfluous frames at the beginning or after the end of this action.

Next scene is a medium shot which takes in the little girl in the foreground and shows her mother entering scene hurriedly in the background, calling to the little girl, who releases her grasp on the flower at her mother's command. There's considerably more action in this scene than in the closeup preceding it—more details for the spectator to observe;

● Continued on Page 124



MOVIE *of* the MONTH

B y J . H . S C H O E N

OBSCURED by the unpretentious title, "Calumet's Xmas Contest," is one of the most amusing 8mm. photoplays ever reviewed by HOME MOVIES' staff and probably the best filming effort by a woman movie maker in some time. Inspiration for the story was a recent cake baking contest sponsored by makers of Calumet baking powder. The producer of this story film is Mrs. Jean Holbrook of Los Angeles, ably assisted by her husband in the dual role of actor and assistant camera man. Mrs. Holbrook enacted the leading role.

"You make a swell cake—why not try your luck?" wrote one cake baking enthusiast to another, advising of the

contest. Recipient of the letter accepted the challenge and early scenes in the film show her whipping up ingredients for a cake to be entered in the contest. Then her troubles begin.

A peddler knocks at the door. Annoyed, she answers, sends him on his way. Then, returning to her cake mixture, is not sure whether she already added baking powder. Two teaspoonsful more are added to the mixture, and because of the doubled portion, the cake is a flop when taken from the oven.

The lady tries again, this time to be interrupted by ringing of the telephone. She answers. It's the wrong number! Again she fails to remember if all in-

gredients have been added—duplicates the baking powder again, with the same unsuccessful result.

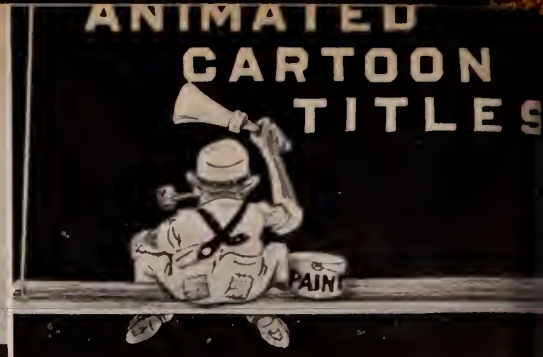
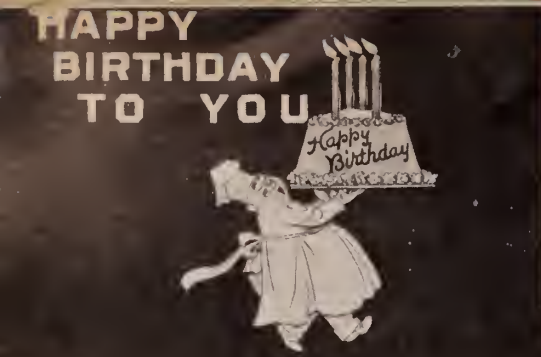
A third try brings success, and a mouth-watering closeup shows a layer cake being iced with thick, brown chocolate. The culinary gem is carefully covered, placed on the kitchen cabinet, and the elated baker goes shopping.

During her absence, friend husband returns from work, invites two companions, who drove him home, in for a drink. The trio make for the kitchen and after drinks are poured, one of the men, casually snooping around, discovers the cake. He hints that a cut of it would go well with the drink. The husband agrees, and unaware of his wife's contest ambitions, cuts liberally into the cake and distributes lavish cuts to his pals.

Meantime his wife arrives, unnoticed

• Continued on Page 118

• Above is pictured synopsis of the Movie of the Month. A friend's letter induces a housewife to enter a cakebaking contest. Her emphatic no! sends a pestering peddler on his way. Meantime, peddler's interruption causes cake to fail. She tries again, succeeds, only to have husband and his pals eat contest cake while she's out shopping. Illustrations are frame enlargements from Jean Holbrook's original 8mm. Kodachrome film.



• Each of the above movie titles features the art work in animation. The figures were drawn on cardboard, cut out, and the necessary moving parts jointed. Animation was obtained by shooting one frame at a time—moving the figures as required between exposures.

AMATEUR ANIMATION IN HOME MOVIE TITLES . . .

By GEORGE W. CUSHMAN

Illustrations By C. E. Wittenbrook

THE increasing popularity of animated cartoons has whetted the ambitions of many amateurs who aspire to emulate the success of Walt Disney, Walter Lantz, Hugh Harman and others whose animation art is well known to every theatre-goer.

The average amateur, however, not skilled with the artist's pen, must be content with a simpler form of animation than that of the Hollywood film

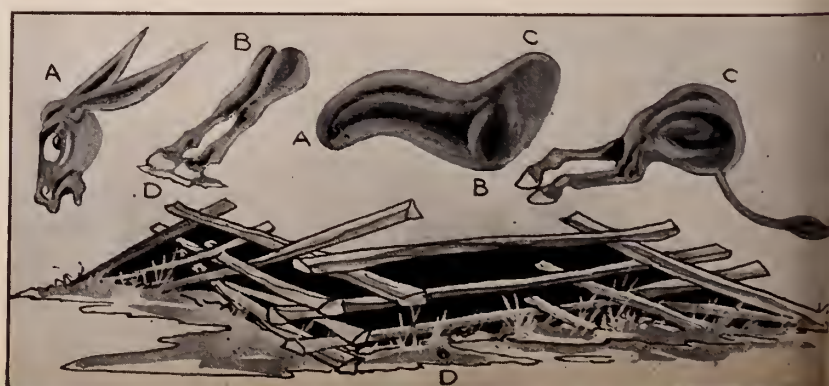
cartoonists. One phase of this simpler art is animating figures in main, credit and end titles—a form of animation that does not require countless number of drawings but rather a single drawing, cut apart, which may be moved and photographed in stop motion.

One movie amateur who has accomplished this sort of title animation successfully is C. E. Wittenbrook of Toledo, Ohio. Several of his clever titles are

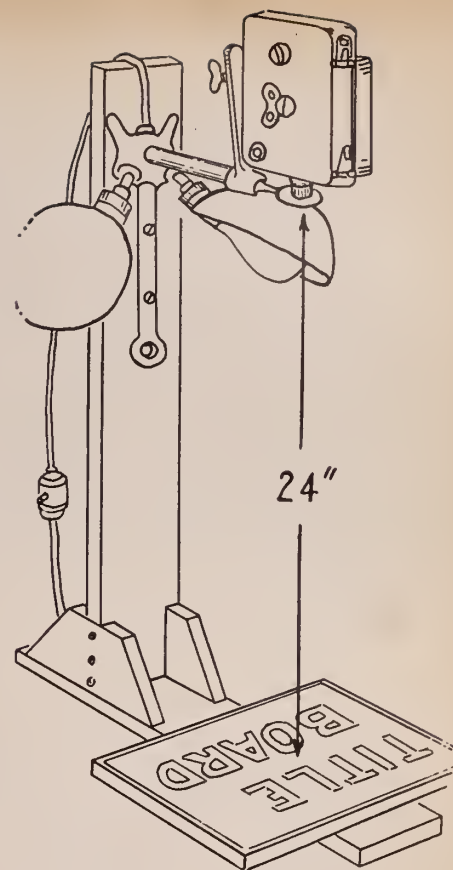
illustrated here as well as pictures showing how the animation is accomplished. Mr. Wittenbrook, a newspaper cartoonist, draws his characters on heavy paper or mat board. That portion of the body—head, legs, arms, etc.—which are to move, are drawn separately and then attached to body of the figure by means of dress snaps. (See Pg. 67, Feb. '42 HOME MOVIES—Ed.) The title is then arranged on a vertical titler which permits laying cut-out figure flat on the title board. The figure is moved by hand, a fraction of an inch each time, and



• Here is a clever End title any one can make because the animated figure of the mule and the background are reproduced below, ready to be cut out and assembled, ready to shoot. The author tells how to animate mule in the article beginning on this page.



• This sketch shows vertical titler constructed by C. E. Wittenbrook for purpose of animating titles pictured here. A standard Seeman Titler was mounted on a simple wooden support. Horizontal title board simplifies handling figures in animation work.



each movement photographed in single frame exposures.

Of course, Wittenbrook has the advantage of many other amateurs in that he is a skilled artist. But others, wishing to try this simple animation plan, need only copy illustrations which are to be found in newspapers or magazines and then, by skillfully cutting out the moving parts—heads, arms, etc.—and joining them together again with dress snaps, as Wittenbrook did, can achieve equal results. And then it is always possible to have an artist draw the figures needed for a special title at surprisingly small cost.

One of the simplest animated titles filmed by Wittenbrook is "Happy Birthday To You" pictured at top of page. In this title, the chubby little baker walks across the stage carrying the birthday cake. This was executed as follows: the baker was drawn minus legs. The legs were drawn on a black disc—six legs in all—and the disc attached to back of figure. Pushing the figure forward over a table top causes the disc to rotate and the feet to appear in natural walking motion. You've probably seen this same device on toys. However, being unable to push or pull the figure across the stage by hand while filming the title, Wittenbrook merely placed the figure at left on the title board and moved it forward a fraction of an inch at a time, moving the disc proportionately, while filming this action a frame at a time.

This same action could be filmed in continuous movement where camera did not permit single frame photography, by shooting the title board horizontally. By attaching a stout wire to back of figure and painting it black, the figure

thus could be drawn or pushed across the title card; and the disc, rolling across titler base or table top, would rotate to give the illusion of moving feet.

The next title, "Vacation Memories" is another which lends itself to continuous filming and will be of interest to those whose cameras do not provide for single frame exposure. Cut-out drawing of fisherman in boat is secured to background and is gently rocked by means of a tab of cardboard extending out of scene. The figure of the huge fish is a separate drawing and is plunged suddenly into the scene from below in such a manner as to almost upset the boat. In executing this title in single frame photography, Wittenbrook provided two heads for the fisherman, each with different expressions—a calm countenance, and a startled one. As the fish strikes the boat, Wittenbrook substituted the first head for the second, to inject a note of realism in the action.

Another effective title demonstrated by Wittenbrook was "Animated Cartoon Titles" pictured here in which figure of the painter, swinging his brush back and forth, causes each letter in the text to appear magically one by one. This title was necessarily filmed in stop-motion. The painter's position on the scaffold was changed as necessary and the letters placed under the brush one at a time. The animation layout is in three parts: the scaffolding; the painter; and the painter's right arm.

In the western title, the cowboy is hinged at the waist and the lariat is made of string. The pony is also jointed. During the action, the pony gallops, the cowboy rocks in his saddle and loops his lariat. In "Yellowstone Park," the surprised hunter moves head and arms

while pleading to the bear to go away. The stork title is very simple. The cut-out of the baby is hinged in stork's beak and as stork walks across the stage, the baby swings to and fro.

The "end" title produced by Wittenbrook is one on which many amateurs will wish to try their animation skill. The mule is reproduced here, sketched in sections, as is the background. If you want to duplicate Wittenbrook's title, paste this illustration on a piece of cardboard, then cut out the various pieces and join them together at the points A, B, C, etc., using dress snaps as clips. Then cut out the rail-fence background and attach the mule to it at the point marked D. The animation is as follows: the letters in the words "The End" come into the scene one by one from the right. The mule kicks into the air to meet each letter, kicking it up into space. The letter whirls dizzily and

• Continued on Page 120

• At right is a clever main title in which figure of hunter fires gun at rabbit. Each time gun is fired, smoke issues from muzzle and gun "kicks" back in natural manner. Photo at left pictures back of figure and shows how these effects were made possible. Cigarette smoke was blown through small rubber tube to give effect of gunfire. An invisible thread pulled the gun upward momentarily to effect motion of gun "kick."





● Production stills from Adventure Pictures' latest production, "Black Rider"—1: Cameraman pauses while director McMahon straightens players out on a bit of action. 2: McMahon rehearsing player in gambling scene. 3: Stunt man making leap in chase scene.—Photos by Reginald McMahon.

Eastern Amateurs Film Western Thriller

B Y C U R T I S R A N D A L L

AN audacious group of youthful New Jersey amateurs, convinced Hollywood producers leave much to be desired in the production of movie thrillers, recently organized an amateur producing unit under the imposing label of Adventure Pictures. Production has been concentrated on hard riding westerns or jungle thrillers—*minus heroines!* The group believes that inexperienced, overly-made-up actresses fit awkwardly into an amateur western picture.

Adventure pictures is a throw-back to the early days of the movie industry at Fort Lee, New Jersey, when Biograph studios made two-reel thrillers there. Adventure's players are using the same locations that once ran red with the imaginary blood of grease-painted desperados shot with blank cartridges—and the camera.

Louis McMahon, of Passaic, is director and producer of Adventure Pictures. His staff includes a technical advisor, musical director who aids in selection of recordings for theme music, a still photographer, stunt man, make-up man, and several character actors. Studio "politics" is never a problem with Adventure Pictures. During the early days of its organization, it was agreed that whoever finances a production can play the hero.

During production, the company travels to and from locations via local bus, loaded with several suitcases containing costumes, make-up, rifles, pistols and other properties. For "western" scenes, they use locations situated in the Patterson Mountains in New Jersey where an outlaw's stronghold is an abandoned rock quarry surrounded by crumbling old shacks with towering cliffs in the immediate background. Thick vegetation along banks of a nearby stream serves as backdrop for jungle thriller scenes.

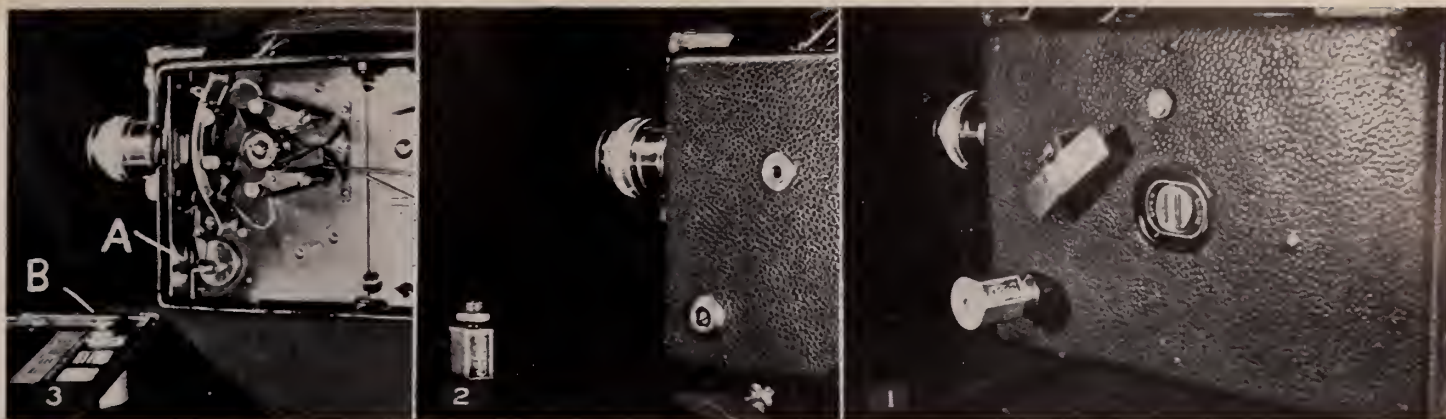
Adventure Pictures enjoys the distinction of being the first amateur group to have their films televised. Their greatest picture, "The Black Rider," was telecast over Columbia Broadcasting System's east coast television chain. Shortly afterward, the group was interviewed by Gilbert Seldes, director of Columbia's programs, who complimented them with the statement that "The Black Rider" was the best western movie he had seen since "The Great Train Robbery," thriller of 1903!

"The Black Rider" required four summers to complete at a cost of \$200. Of the 300 feet of 16mm. film shot for this feature, only 1200 feet were used. During filming of this "hoss opera," ingenuity had to be exercised constantly to keep expenses to a minimum without handicapping the elaborately written scenario. Where most amateur groups fail in attempting super-colossal pictures beyond their means, "The Black Rider" worked out fairly well as originally planned and conceived, be-

● Continued on Page 123



● Frame enlargements from "The Black Rider" showing fine main title, impressive superimposed shot, and two action scenes filmed in the best professional manner.



● Fig. 1 shows back-wind key and frame counter in place; Fig. 2—key and counter detached; Fig. 3—camera open, showing how rotary pin A motivates counter-shaft B.

BACK-WIND and frame-counter for the Model "K"

B y A R T H U R M . S H A R P

IN the March number of HOME MOVIES, I described one of several gadgets—a single-frame release—which I built for my Model K Cine Kodak. This month I shall describe two more—a frame counter and a backwind—two vital camera features where serious cinematography is to be attempted.

If yours is a model K Cine Kodak you can move on to new and more thrilling cine accomplishments by installing a similar frame counter and a backwind in your camera. The designing and installation of these two features is relatively simple for anyone reasonably mechanically inclined.

The frame counter described and pictured here is especially simple to install; and it will afford accurate count of every single frame of film in the roll as it passes through the camera—forward

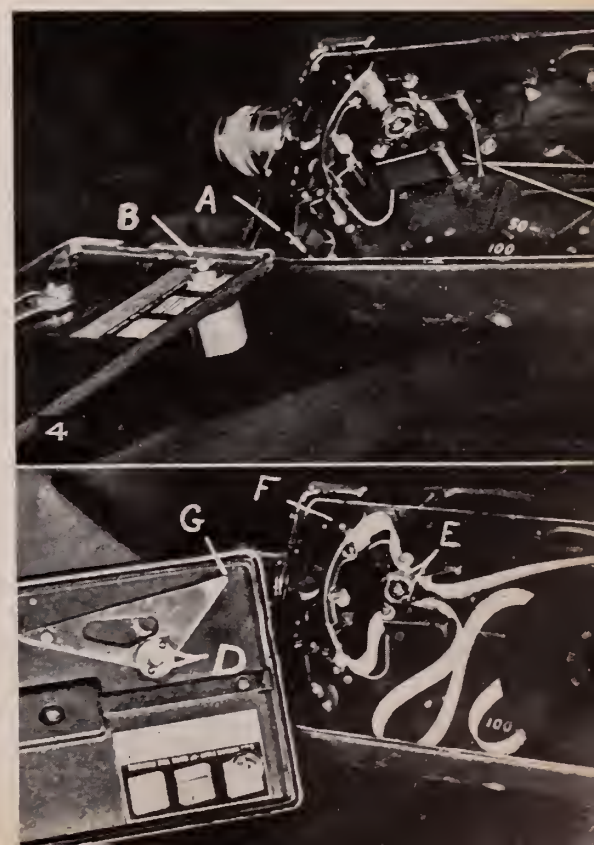
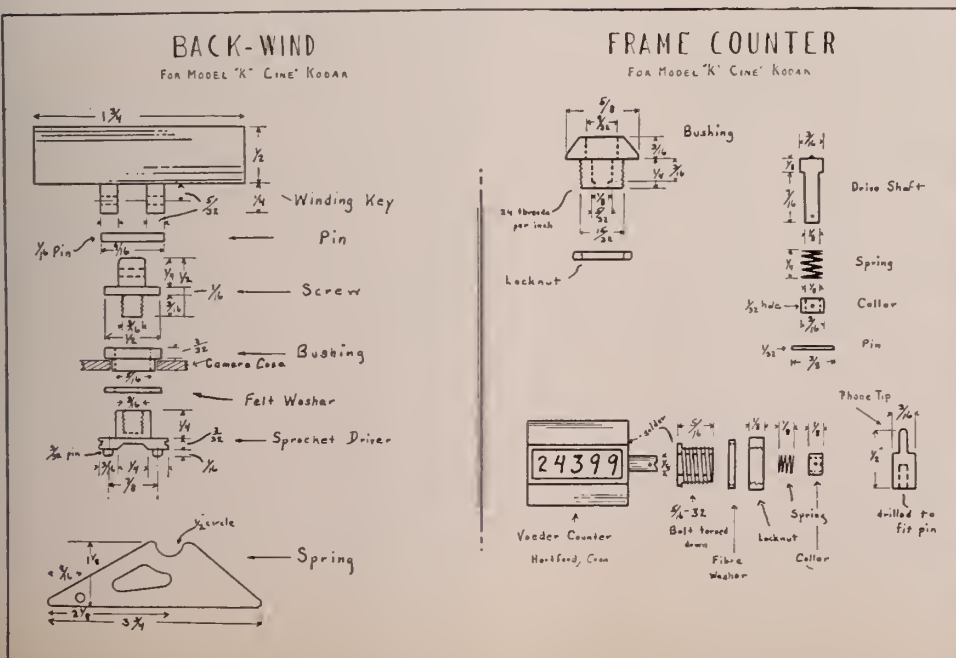
or backward. Thus, when backwinding, it is possible to turn the film back to the exact frame, be it 20 or 120 frames or more. Should one be filming afield and desire to have a title appear at a certain place in the film without necessity of shooting title on another roll of film, the frame counter will make this possible. All that is necessary is to make a memorandum of the frame number on the counter after the scene is shot—for example No. 2320, cap the lens and run the film forward the num-

ber of frames required for the title—say 116. Make another note of the frame number again—which would be 2436—then remove lens cap and proceed with filming.

Later, as convenient, camera may be taken into dark-room and the entire roll of film, now on the "exposed" spool, wound back upon the supply spool. Film is then re-threaded into camera. Making sure starting point is same as before, cap the lens and run camera

● Continued on Page 120

Fig. 6





CONTINUITY IDEAS IN ODD SHOTS

B Y W A R R E N G A R I N

WHILE most of us are in the throes of salvaging scrap of one kind or another for the war effort, the salvaging idea has caught on with a number of movie amateurs with result that scrap film is being salvaged and put to good use in lieu of other amateur movie activities restricted by war economy.

A case in point is movie maker Jack Shandler of the Los Angeles Cinema Club and his 300 foot 16mm. Kodachrome picture, "An Office Girl's Reverie." Out of an assortment of odds and ends that graced the cutting room floor after numerous editing sessions, Shandler has contrived an amusing continuity by adding a few planned scenes to tie the salvaged material together. Interesting is how it happened.

"After a nine months' illness," says Shandler, "I was finally permitted to get up and walk around the house. Well, you know how it is—just like being kept in the house on a rainy day; you pick up first one thing then another, just trying to keep out of mischief. The papers were full of news of salvage and scrap drives and this reminded me of the scrap I had tucked away in an old bottom drawer, the scrap film—random shots—that did not fit in with my editing plans and had been put away and saved for no particular reason.

"As I fumbled among the numerous spools and coils of film, I decided to run some of the film off on the projector. Just because I had nothing better to do, I decided that I would first splice a lot of this film together on a 400-foot

reel so I could project it all with the least amount of trouble. I projected the reel over and over again. The more I projected it, the more it amused me. First thing I knew, I was doing a little editing—a little cutting and trimming here and there, sometimes placing the last scene near the middle, and the middle one near the beginning—and then projecting the film again. My enthusiasm began to rise. I said, 'Gee, I think I can make an interesting movie out of this junk.' So with pad and pencil I began making notes as to what would be the simplest tie-in shots that I could make with a minimum of effort—remembering that I was still restricted to very little outdoor activity."

Shandler's collection of "junk" was the usual assortment of odd shots made on vacations, travels and journeys about the city. He had some fine shots made at Santa Anita during the racing season which included closeups of his wife in the grandstand expressing glee at having put a few bob on the nose of a winner. There were shots filmed on another occasion when they made an air tour over Boulder Dam; others, made indoors during a holiday celebration.

With a little imagination, Shandler conceived a continuity that involved filming less than a half dozen tie-in shots. The story idea jelled when, upon asking Mrs. Shandler what she would do were she suddenly to come into unexpected money, she replied: "Why I'd buy a lot of clothes and take a trip!" That did it—here was Shandler's story plot.

The completed picture tells of an overworked office secretary, cat-napping at her desk and dreaming she goes to the races. Here she is successful in picking several winners and the end of the day

● These frame enlargements afford a brief pictorial synopsis of "An Office Girl's Reverie." The tired steno dreams of huge winnings at Santa Anita, livishes the money on new clothes, then takes plane trip home to visit folks over holidays. Most of the footage was odds and ends from previous filmings which became a lively continuity when coupled with tie-in shots such as pictured in photos 1 and 3.

● Continued on Page 124

● By filming rodeo and other rapid-action sports events at 32 frames per second, it is possible to present them in interesting, semi-slow motion on the screen.



New Mexico Tourist Bureau

ALMOST every cine camera today affords a variety of camera speeds, yet many owners of these cameras have yet to explore the interesting if not amusing effects to be gained by shooting pictures at 8, 32 or 64 frames per second instead of the normal sixteen.

For example, a speed of eight frames per second—half normal speed—will compress the time required for the action by making the motion appear twice as fast as normal. On the other hand, a higher speed, such as thirty-two frames per second, slows movement in the scene and makes the time element twice as long.

The speed at which the camera is operating not only affects the time element on the screen, but also affects the time of exposure of the camera. The eight frames per second half-speed is more often used to gain exposure time rather than for some special effect in the action. For example, a filmer's camera exposes film at normal speed at $1/30$ th of a second. His lens is $f/2.9$ and he wants to shoot a well lighted street at night with Kodachrome. By setting camera speed at 8 frames, he will gain increased exposure equivalent to approximately $f/1.9$. Of course, any movement within the scene would be speed-

Control Time With Variable Camera Speed

B y P O R T E R B L A I R

ed up and for this reason shots of this kind should not include vehicles or people.

Two very important things must be remembered when shooting in normal light at half speed: (1) be sure to decrease exposure by stopping down lens (because of the lengthened exposure time allowed by slower movement of

the shutter) and, (2) camera must be held as steadily as possible—preferably on a substantial tripod. The first may be taken care of by closing down the lens one full stop when changing camera speed indicator. The second is equally important, for when speed of subject is increased, any jiggling or sidesway in the camera is likewise increased and shows up painfully on the screen. Panning should never be done at 8 frames per second.

● Scenes of majestic waterfalls and of rolling surf, as pictured below, become more impressive on the screen in the languid, slower motion provided by 24 or 32 frames per second camera speed.

● Continued on Page 118

TWA Photo



Harold M. Lambert





Titler

Pictured here is a simple camera stand which enables me to photograph the titles that appear in HOME MOVIES each month without having to cut titles from the book. Quarter-inch plywood was used in the construction and the camera screw set to place the camera lens eight inches from the title. The auxiliary lens was necessarily attached directly to the camera lens by means of scotch tape, although a simple lens holder could easily be fashioned from another piece of plywood and attached to the base.

This stand, in conjunction with my remote control single-frame device and a telegraph-key for a foot switch for the photofloods also provides me a perfect stage for animating cartoons.—*Arthur M. Sharp, Centredale, R. I.*

Faking Gunsmoke

Recently when confronted with problem of making gunfire seem real in a scene when only a cap pistol was available as a prop weapon, realism was injected into the action as follows:

Action of player firing the gun was filmed at moderate distance with a

THE EXPERIMENTAL

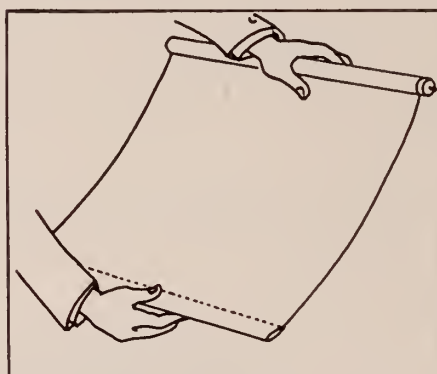
bright area backgrounding the pistol so absence of flash and smoke would be concealed. This scene was cut short right after player pulled the trigger. The next shot was a tight closeup of the pistol with smoke issuing realistically from the muzzle.

This was accomplished by having the camera and lights in readiness, then lighting a match and thrusting it inside pistol barrel. As smoke started to curl upward from muzzle, camera was started, recording this effect briefly. This scene, cut immediately after the one described above, creates the illusion of the pistol having been fired and is made more real by the dramatic closeup.—*George H. Harkness, Atlanta, Georgia.*

Reflector

An ordinary white opaque window shade serves admirably as a sunlight reflector when filming exterior scenes. Favorable feature is fact blind may be rolled up into small space when not in use as compared to space required by rigid type of reflectors.

Where more brilliant reflection is required than that afforded by the natural white surface of the blind, the blind may be painted with aluminum or chrome aluminum paint or surfaced

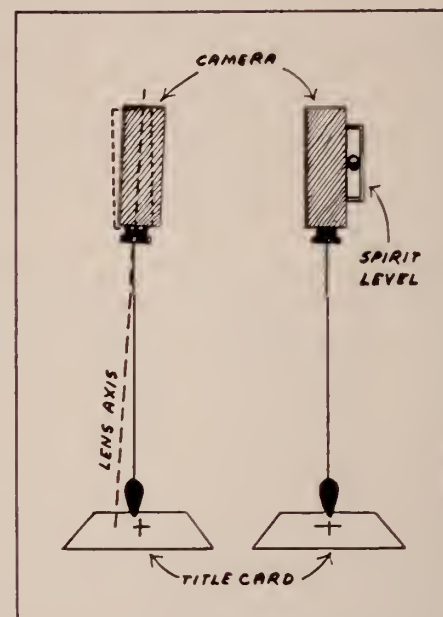


with silver leaf. A shade 24 to 30 inches wide is the easiest to handle.

In use, an assistant unrolls shade and holds same just outside of camera range in such a way as to reflect sunlight into the scene or upon a player or object.—*Sterling Yancey, Aberdeen, Wash.*

Vertical Titling

Many amateurs, with vertical titling outfits who have tried to align their cameras with title board center by means of a plumb bob, have found that, contrary to general opinion, centering cannot be achieved by use of plumb bob alone. Reason for this is that even though camera is actually pointing away from title center the slightest degree,



the plumb bob will hang suspended in a straight line, pointing to an erroneous center.

In order to correctly line up camera on a vertical titler by the plumb bob method, it is also necessary to set camera perfectly vertical with the aid of a small spirit level. These may be had at small cost at most variety stores. Camera should be checked for vertical on two sides. Best method for attaching plumb bob to lens is to use a rubber lens cap (or any snug-fitting substitute) and punch a hole in the *exact* center. Thread plumb bob line through this hole, knotting end of line on inside of lens cap, and place cap over lens.—*Warner Crowell, Altoona, Pa.*

Leaders and Trailers

It is a simple task to prepare film for leaders and trailers which eliminates the objectionable flashes of grey or white on the screen preceding and following the picture, and which also may be recognized as either the leader (beginning of the film) or the trailer (following the end title).

For leaders, load positive film in the camera, point lens—wide open—toward bright sky (not sun!), and expose the desired footage. After developing this film to a negative, the film will be jet black and fully opaque in the picture area. The margins will be clear—which identifies the film as *leader*.

For trailers, remove film from camera and expose the length desired to sunlight, being careful that all of the film area is equally exposed. After developing to a negative, entire film area, including the margins, will be black. The

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

....Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

CINE WORKSHOP

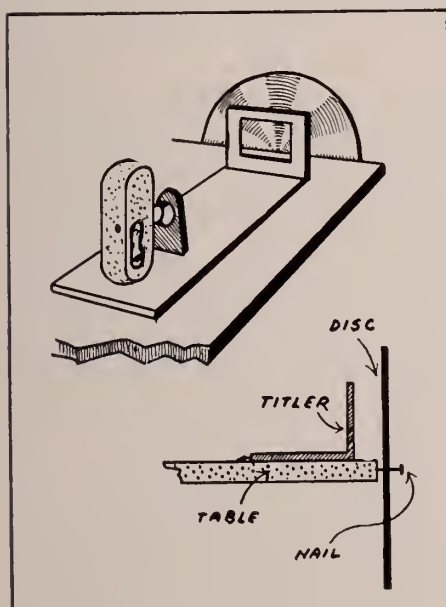
cue: film completely black is trailer; film black with clear margins is leader.
—Lorus J. Milne, Philadelphia, Pa.

Backgrounds In Motion

Some of the most novel titling effects are the most simple. Take the moving background effect for example—backgrounds such as moving shafts of light or spiral effects. Either of these can be produced with a small typewriter titler as illustrated in sketch.

The titler is placed on a table or workbench with title card holder near edge of table. A disc of heavy cardboard, about 8 inches in diameter and decorated with color wedges or a spiral, as desired, is attached to edge of table top by means of a nail, as shown, and rotated as the camera is started.

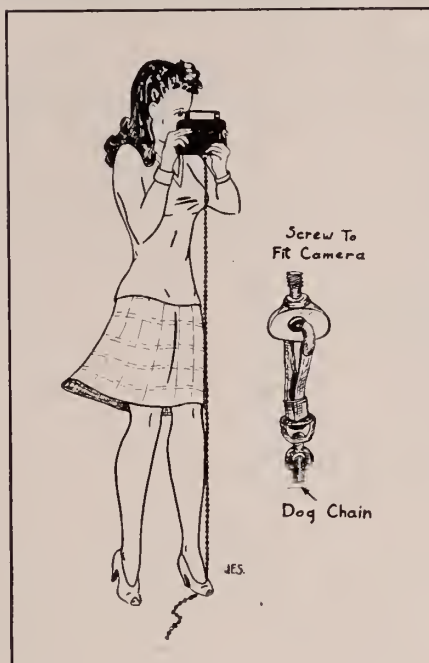
The revolving background may be filmed separately and the title superimposed over it by means of double exposure, or the background and title may be



photographed simultaneously by lettering title text on glass or celluloid and placing same in title card holder. In either case, care must be exercised in lighting the disc in order to prevent any shadows of title card frame falling upon it.—Duane Kittredge, Albany, N. Y.

Chain-A-Pod

Suggested here is the "chain-a-pod," an easy-to-make, low-cost cine gadget for the filmer who finds a regular tripod cumbersome on field trips. The chain-a-pod will afford rigid support to any make of camera when used as illustrated: the chain, attached to camera and extended to the ground, is held firm-



ly by one foot at the desired length. Pulling camera against chain thus held, exerts steadiness.

To construct, obtain necessary length of dog chain from hardware or variety store. Also purchase a $\frac{3}{4}$ "x20 thumb screw and drill a hole into the head large enough to accommodate a small spring snap as shown in sketch. In most instances, this snap will already be attached to the dog chain. (If chain is not long enough, buy two and splice them together).—J. F. Stuard, Old Hickory, Tenn.

Sunshade

Here is a low-cost sunshade and filter-holder idea for owners of model B Cine Kodaks: From our local telephone office, I obtained one of the old type telephone mouthpieces. Using a center punch, I knocked out the perforated segment; then with a coarse finger nail file, I smoothed the inside so that it would fit snugly over the lens' regular filter holder which is also part of the Eastman portrait lens holder. I then

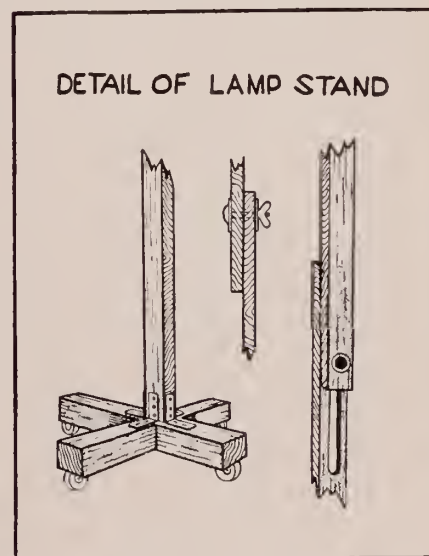


gadgets, tricks & shortcuts contributed by Cinebugs

purchased the desired filters of a size to fit the inside rim where the perforated segment was removed. Other methods for fitting the filters in this holder are as follows: place filter between housing and sunshade; wedge larger filters in curved portion of sunshade; or where still larger filter disks are used, affix them in front of sunshade by means of scotch tape around the edge.—Earl R. Hardesty, Halethorpe, Md.

Light Standard

With the metal shortage curtailing the manufacture of metal tripods and photoflood light standards, the average amateur can build suitable standards of wood by following the accompanying diagram. Lumber required is 2"x2" pine for the legs and lower upright member, and 1" material for the adjustable top member. Legs should be 18" in length, each cross member in one piece and fit-



ted with the other in an inter-locking joint.

Upright is fitted to legs by means of angle irons, and the top member, which must be slotted, is bolted to the lower member and secured by a thumb nut. While casters are suggested for the legs, an alternative is to attach small blocks or rubber button tacks to the cross members instead.—Milo Hubbard, Akron, Ohio.

Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

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1529 Vine Street

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Films Incorporated
1709 W. 8th Street

Robert Crawford Pictures
1702 Kingsley Dr.

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Bell & Howell Filmosound Library
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153 Kearny St.

DISTRICT OF COLUMBIA

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Bell & Howell Filmosound Library
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ILLINOIS

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CHICAGO

Bell & Howell Filmosound Library
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Films Incorporated
64 E. Lake Street

General Camera Company
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INDIANAPOLIS

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KANSAS

WICHITA

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Bell & Howell Filmosound Library
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25 West 45th St.

Haber & Fink, Inc.
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Battle for Tunisia, available in 8mm. and 16mm. silent or sound from Castle Films, Inc., New York City, N. Y. and affiliated distributors.

The newest of Castle releases, it pictures the air fighting that has marked the Allies' struggle for Tunisia in all its fury. Nazi Stukas are shot down by Yank airmen; ground forces clash in battle for vital mountain passes while a daring cameraman films it all from a nearby hilltop. This new Castle Film shows the importance attached by each side to the struggle by the intensity and fury of attack and counter-attack in the Battle for Tunisia which is said to be the prelude to the expected great Allied invasion of Europe.



Of Mice and Men, 11 reels 16mm. black and white sound film is released by Post Pictures Corporation, 723 Seventh Ave., N. Y. City. This is the theatrical film version of the famous Steinbeck novel of the same name starring Betty Fields, Burgess Meredith and Lon Chaney, Jr. Story concerns George and Lennie, two vagrant farm laborers. A series of unfortunate circumstances following Lennie's interest in Mae, the rancher's daughter, brings story to tragic conclusion. Picture is notable for excellent photography and scriptwriting and offers a valuable study for am-

ateur filmmakers interested in these cinematic techniques.



Ancient Trails of North Africa, 16mm. black and white in sound, is one of latest films released for sale or rent by Bell & Howell's Filmosound library, 1801 Larchmont Ave., Chicago.

Said to be one of the latest lecture films on Africa, it pictures Count Byron de Prorok, noted archeologist of thirty international expeditions in scenes of darkest Africa. The film traces the known and conjectured history of early day men through ancient Rome, Carthage and the Berbers, and back to the troglodytes and their shadowy paleolithic predecessors. The work of archeologists is fascinatingly presented.



Revenge on the Range is available in 8mm. silent or 16mm. silent or sound on film from Castle Films, Inc., 30 Rockefeller Plaza, N. Y. C., or their affiliated dealers and distributors.

It's an old-time western portraying a feud of furious fisticuffs in grand wild west manner. A crooked ranch foreman and the hero are rivals for hand of the ranch owner's daughter. There's the usual dirty work at the cross roads, the hero falsely accused, a thundering ride with a posse, rustlers, terrific hand-to-hand fighting, then complete vindication for the hero and the final award—a kiss and embrace of the rancher's daughter whose hand he's won.

Charlie Chaplin Festival, 8 reels, 16mm. silent, black and white is a new release available from Commonwealth Pictures, 729 Seventh Ave., New York City. Picture is a compilation of the best sequences from some of Chaplin's

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World At War is a feature length mo-

tion picture in 16mm. sound being made available for outright sale at low cost to schools, libraries, churches, clubs and other non-theatrical organizations. Said to be the pictorial history of ten years of planned fascist terror, this timely documentary, written and produced by Samuel Spewack for the Office of War Information should find ready sale among educational institutions. Net price of film is \$36.29 and is available direct from Castle's New York, Chicago and San Francisco regional offices.

Movie of the Month...

• Continued from Page 107

until she enters the kitchen. There she finds husband and his companions merrily drinking and *eating her prize cake!* "My cake," she screams and falls in a faint ending the picture.

Simple as the plot may seem, it is embellished by some mighty fine cinematic effects—deft touches such as one finds only in professional pictures and which succeed in arousing considerable laughter. For one thing, the entire picture was wisely filmed in closeups and medium shots, essential to this kind of a story where details of the action must be grasped quickly by the audience if the plot is to register and story pace is to be maintained.

For example, Mrs. Holbrook filmed the three men leaving the car at the curb and followed them with the camera as they proceeded to the front door. Then, inside the house, she picked up the action in a closeup of three pairs of feet crossing the threshold. Following this is a medium closeup of three topcoats being tossed, one by one, on the sofa. Then to indicate procession of the trio to the kitchen, the camera again was trained in a closeup on the lower part of the swinging door leading to the kitchen where the men's feet were filmed entering the kitchen—a point made immediately clear by virtue of the linoleum on the floor. Thus, Mrs. Holbrook very professionally transported her characters from the front door to the kitchen in three brief but very effective shots.

Cutting to re-action shots, some of which are reproduced here, was very skillfully done, indicating that Mrs. Holbrook is another amateur who profits through careful study of professional movies. Another reason for the success of this picture is Mrs. Holbrook's ability in amateur dramatics and her skill and patience in wringing the last ounce of histrionic talent from an amateur cast. Good acting is a highlight of the picture.

Other commendable phases of this

filmer's camera work are crisp, sharp focus and perfect exposure to be noted in every scene, interior as well as exterior. For her titles, she used small block letters tinted red, arranged on ornamental backgrounds of subdued tone. Titles were ample, and are lacking only when speech of the players is so obvious in closeups as to make spoken titles superfluous.

Mrs. Holbrook's *Movie of the Month* certificate is a well deserved award. Already her film is being accepted as a standard of perfection by fellow members of her cine club who, most of them being men, now have a greater respect for their feminine contemporaries.

Variable Camera Speeds...

• Continued from Page 113

Some makes of cine cameras provide for speeds of 8, 16, 24, 32, 48, and 64 frames per second. Others include only the 8, 16, and 32, providing for half and double speed in addition to the normal speed of 16 f. p. s. There is probably no reason for this other than the fact that mechanical design precluded the possibility of providing all five speeds, not that the average amateur ever has use for all of them.

Twenty-four frames per second is the established speed for sound film. All sound motion pictures or silent movies filmed with the object of dubbing in sound later are filmed at this speed and, of course, are projected at the same speed. Many amateurs, who have no thought of using sound, frequently shoot at 24 frames because it smooths action when the film is screened at 16 f. p. s.

Twenty-four frames represents a fifty per cent increase in camera speed and means that each frame is exposed for only $1/45$ th of a second, in the case of cameras giving a normal $1/30$ th sec-

ond exposure. This also means the lens must be opened up $1/2$ stop to compensate for the decreased shutter exposure.

Cinefilmmakers experienced in still photography know that in order to stop fast moving action it is necessary to shoot at a faster shutter speed; and that in order to capture an action picture of a moving object, it is necessary to set shutter for $1/1000$ of a second instead of $1/500$ th. This is the principle behind the use of 24 f. p. s. speed for normal action just described—the slightly faster shutter in combination with a wider lens opening succeeds in “stopping” action without blur. Each frame in the action sequence will be sharper than if taken at normal camera speed and this sharpness will be reflected in a clearer image on the screen.

An important use of the 24 frames speed is in shooting scenes from a moving automobile, train or other conveyance and if the road is a rough one, it

may even be advisable to use a higher camera speed.

Filming at 32 f. p. s. produces half-speed action on the screen or slow motion. While not slow enough to be used for action analysis of athletic events, etc., it is useful for many purposes by the average amateur in his everyday filming. The filming at 32 frames of a fast moving waterfall, of roaring surf or high waves, will impart a beauty and poetry to the motion on the screen. Rapid fire action such as boxing bouts and rodeo events can be made more interesting to observe on the screen because the movement in the scene, otherwise too fast to be carefully and fully observed, unfolds slowly enough for the eye to record details.

Where fast motion amplifies movement of an unsteady camera, slow motion minimizes it. For this reason, 32 frames speed is often used for telephoto shots, especially in following action such as races, etc. The same exposure



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HOLLYWOOD NOTEBOOK

By WARREN GARIN

CINEMATOGRAPHER George Barnes achieved a novel and effective fadeout for a closeup scene of Cary Grant in RKO's "From Here to Victory" recently. Fadeout was effected entirely by use of lights.

In place of the usual method of making a fade with automatic shutter or chemicals, cinematographer Barnes had the electrician set up a battery of baby spotlights, controlled by a circuit of dimming switches. The key light was a spotlight suspended just below the camera and so masked that it sent a tiny beam of light across the star's eyes.

The scene is a tight closeup of Grant's face showing his reaction after he has learned that his two brothers have been killed in the war. As it ends, the shadows creep across his face (by gradually dimming the spotlights) until nothing is left on the screen but his grief-filled eyes. Holding on them a moment, the scene fades out to utter blackness, although the camera lens is wide open.

* * *

FOUR process screens, used for background projection shots, were recently used by Universal for a single shot in "Flesh and Fantasy." This is a record number of process screens ever to be used in Hollywood and the result achieved is amazing.

The setting is of a mountain, bisected by a waterfall. Two screens, one on either side, carry projections of the distant mountains. Two more screens, one on top of the other, are in the middle and the waterfall, with a rushing stream at its base, is projected on them.

In all, four background projectors were used. Chief difficulty was in getting lighting to match for all four screens; synchronization of the four projectors with camera was also a problem, but successfully overcome by cinematographers John Fulton and John Boles.

A NEW "high" in dissolves was recently accomplished by Ray Rennahan, cinematographer for Paramount's "Lady In the Dark" starring Ginger Rogers. Dissolve was accomplished in a combination of camera movement and shutter manipulation.

Involved was a zooming boom shot so rapid and with such sudden elevation that the cameraman had to be tied to his seat and the Technicolor camera doubly bolted to its base, lest the "whip" of the boom dislodge them both.

The trick effect sought was a dissolve of Miss Rogers from her everyday life into her dream world. A track for the camera boom was laid the entire length of the stage and it was necessary for end of the crane to zoom into the rafters as the shot was completed.

Requiring split-second timing, camera follows Miss Rogers as she paces floor of her apartment, moves into a closeup, then backs away so rapidly and to such a height that the actress appears suddenly to shrink to a mere dot on the screen.

The second take, lap-dissolved over this, is of a circus sketch for a magazine which Miss Rogers has been holding. It swells to immense proportions until the border becomes a frame through which she climbs into a circus setting.

* * *

STATE of Utah recently sent officials to Hollywood to convince studios Utah offers best outdoor locations in the west—next to California, of course. Selling points were: no dim-out regulations, ample rail, bus and other transportation facilities, and a freshness of locale, not to mention unrivaled outdoor beauty of the state.

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problem presents itself as before, when 8 frame speed was used, except in this instance, the lens is opened up one full stop to compensate for the 1/2 normal camera speed.

Ultra-slow motion photography is accomplished at speeds of either 48 or 64 f.p.s. Most cameras provide only the latter speed which is used mostly for filming athletic events for analytical study or stress analysis in aircraft tests. At this speed, film passes the lens at a terrific rate, a hundred foot roll being consumed surprisingly fast. The screening time, however, remains the same as with film exposed at normal speed.

Sixty-four f.p.s. calls for a four times increase in exposure or opening up the lens two full stops. Obviously a very fast lens would be required for general use of this speed, especially with color film. Use of superspeed panchromatic will overcome difficulties encountered where lens is not sufficiently fast.

The amateur, seeking absurd comedy effects, can profitably employ the 64 frame speed. I recently saw an amateur's film of a club picnic in which

one of the picnickers was pictured being chased by a billy goat he chanced to tease. The goat, filmed at 8 frames, appeared on the screen traveling at a terrific rate, while the escaping picnicker, photographed in separate shots at 64 frames per second, sought to escape the onrushing goat in a slow, night-mareish gait.

Still another use for slow motion, not extensively explored by the amateur, is in photographing miniature sets in which action takes place. In theatrical pictures, all miniature sets are filmed at 48 or 64 frames in order to effect a more natural movement of objects such as miniature ships, water, etc. Explosions at sea, filmed in studio miniature tanks, are likewise filmed at high camera speeds.

Next time you go forth to film, consider how a slower or faster camera speed may improve a certain shot. Don't hesitate to experiment, for you will make many discoveries that will prove worth while in your future picture making.

Animation in Movie Titles . . .

• Continued from Page 109

comes to rest in its proper place in the title. All of the action, of course, is photographed one frame at a time, the rule and the letters being moved by hand as required to complete the action.

When Wittenbrook produced the title "Some Shots Around Toledo," he went in for a bit of realism in the gun fire action. In the photo at left of title is shown manner in which this filmer rigged up a small rubber tube behind figure of the hunter, also a piece of black thread. To simulate action of gun fire, cigarette smoke was blown through the tube which emerged from point of gun. At the same time, the gun and hunter's arm was jerked upward to effect the "kickback" action of firing of the gun. Here again, is another bit of animation that required no stop motion photography but was shot in continuous action while an assistant manipulated the title figure.

Titles of this kind are best animated on a vertical titler. The title board is flat and the figures laid upon it, and are thus moved more easily and their positions held in place more readily than if the action was attempted in a horizontal titler. Wittenbrook's titler is shown in Fig. 4. He built most of it himself. It consists of a sturdy upright and flat title board. A Seemann titler, with title card holder removed, was attached at top of support. The photo-flood lamp holders are a part of the Seemann titler. Camera lens is 24 inches

from title board and the lamps are approximately 20 inches away.

Wittenbrook's title letters are made of celluloid with angular tabs which permit affixing the letters to a black title board made up of narrow ribs of wood set close together and covered with black velour. Incidentally, black velour or cotton pile velvet is an essential background for title making where "invisible" black threads or wires must be used to motivate the illustrations.

Model "K" Backwind . . .

• Continued from Page 111

until 2320 frames have registered in the frame counter.

The 116-frame unexposed area of the film reserved for the title is now ready for exposure. In this manner, it is possible to title an entire roll of film without a splice. Incidentally, it is necessary to explain that winding back the full roll of film is beyond the capacity of the windback, next to be described, as will be seen later, and therefore this operation must be done by hand.

Another advantage of this accurate frame-counting wind-back is that it makes possible the filming of titles superimposed over scenes especially photographed for title backgrounds, or to superimpose spoken titles over scenes

of persons speaking, thus adding a note of realism.

The frame counter may be detached or put on again in a few seconds simply by screwing it into the socket provided in the camera cover. The counter I used for this purpose is manufactured by the Veeder Mfg. Co., Hartford, Conn., and counts up to 99,999. Most of the parts necessary for its installation I found in my workshop junk box. Construction details may be found in the diagrams in Fig. 6 and in the various photos.

A small phone tip, A in Fig. 3, obtained from a radio supply house was drilled out, as shown in Fig. 6, to make a press fit over the pin which actuates the pull down claw of the camera's intermittent movement. The pin makes one revolution for each frame exposed. Thus, as pin A revolves, it turns pin B, (Figs. 3 and 4) which is connected with the counter shaft. As the counter shaft makes one revolution, the number changes one digit.

To determine exact point to drill hole in camera case for Veeder counter, allow sufficient length in the phone tip when shortening it so that when pressed half-way onto the pin A, it will scrape away the paint and scribe a circle inside the camera cover when cover is snapped in place. Then, finding the exact center of this circle, drill a $15/32$ " hole to receive the bushing shown in Fig. 6. Final step is to mount counter and lock in place by fitting pin in shaft which engages the revolving phone tip.

The backwind is pictured in Figs. 1 and 2 and consists of a simple key fitted into the camera case cover and contacting the sprocket (E in Fig. 5) by means of a specially constructed shaft arrangement shown in the diagram in Fig. 6. To back wind film, simply press in on key until it makes proper contact with the sprocket. Turn key until desired number of frames have been wound back, as determined by the counter. It is also possible to count the frames, as they are being wound back, from the audible "click" made as they pass the film gate.

Since the average back-wind requirements rarely exceed sixty frames, I have made no attempt to provide a take-up mechanism for the wound-back film. There is ample room for 60 frames of film to back up behind the film sprocket without danger of jamming or damaging film. Another thing to be considered is that backwinding depends upon a partially unwound motor spring. If the camera spring is wound up tight, it is impossible to back-wind the film, as the back-winding action automatically winds up the motor spring. It is important to remember, therefore, never to wind up the spring immediately after filming a scene when back-winding for

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a dissolve or other effect is to follow.

Construction of the back-wind key and necessary parts are fully described in the diagrams in Fig. 6. Some machine work is necessary but most amateurs will find this work still available especially among automobile repair and small machine shops.

To locate position for hole to be drilled in camera case cover for the key, I employed the same method as described for the counter. The film sprocket was first drilled to take two small pins, as shown at E, Fig. 5, and a metal pin temporarily inserted half-way into one of the holes. In this position, it scribed a circle inside the cover, as sprocket was rotated. The center of this circle was calculated and the 3/8" hole for the key bushing drilled. The bushing assembly, shown in Fig. 6, was then fitted into place, followed by the key and its accompanying parts.

My camera is fitted with a small spring clip which slides into each sprocket hole as the film travels through the camera. This tends to protect against camera losing film loop. This feature is not on all model K's and therefore may not trouble other owners of this camera. To successfully back wind, therefore, I had to fashion a gadget to release this clip during back-winding operations. The gadget is shown at F, Fig. 6, with its attendant operating spring G. In operation, it works as follows: as I press in the back-wind key, it pushes against the triangular spring G which forces the pin F to release the sprocket-hole clip.

(Interested readers who wish to construct these two gadgets for their cameras, may write to Arthur Sharp should further details be desired. Address him at 1624 Smith St., Centredale, R. I. —Ed.)

Planning Birthday Film . . .

• Continued from Page 105

him unbuttoning and taking off his shirt. Fadeout as Mother exits.

15. CLOSEUP of little girl's hand ringing door bell.

16. MED. SHOT—exterior of home. Door opens and Sonny's mother admits several boys and girls who have gathered there. Each bears a gift.

From this point on, choice of scenes rests with the filmer. It is suggested that each guest be pictured in closeup with sonny as he or she places a gift in his hands. Then follow these shots with other closeups of the gifts after packages have been opened.

The various games should be pictured in medium and closeup shots, altered as necessary, without attempting to pose or direct the children.

After the games will come shots of Sonny and guests seated around the party table and closeups of Sonny extinguishing the candles on his birthday cake and making the first cut into it. A necessary final shot is that of Sonny finishing his ice cream and looking over the table and around to each of his guests to see if there is any ice cream left.

Lighting the party scenes will present no problem if there's a chandelier over the table in which several photofloods may be placed for the lighting. If possible, place reflectors behind each of the photofloods to gain the maximum volume of light. Photofloods in clamp reflectors attached to tripod standards or backs of chairs will furnish adequate side and foreground illumination.

Here's a suggested "twist" to end the film. Following scenes showing Sonny

bidding last of his guests goodbye, film a closeup of Sonny turning suddenly and looking back toward the house. Cut to a medium shot showing him running back to the house and entering the door. Then film the closing sequence as follows:

MED. SHOT—interior of living room. Sonny slams door behind him and rushes past camera, bent for the kitchen.

CLOSEUP—Sonny's running feet disarranges a small rug, almost trips himself.

MED. SHOT — Sonny, running, exits through door to kitchen.

MED. SHOT—interior of kitchen. Refrigerator in foreground. Sonny dashes into scene. Throws open refrigerator door. Excitedly searches refrigerator shelves. Locates plate on which is left-over portion of ice cream. Looks about room, cautiously takes out ice cream and closes door. Sits down on floor (camera moves to follow him) and begins to eat.

CLOSEUP — Kitchen door leading to dining room. Camera set up in position occupied in previous scene by Sonny, and pointing up toward door. Door slowly opens part way, revealing mother cautiously peering in at Sonny. She smiles knowingly.

BACK TO SCENE showing Sonny eating dish of ice cream.

BACK TO PRECEDING SCENE. Mother, smiling, closes door softly. Fade out.

THE END.



Amateurs Film Thriller...

• Continued from Page 110

cause the producer successfully balanced the picture's demands with available resources. Thrills were frequently injected into the plot that required little or no drain on the treasury. The amazing acrobatics of Douglas Fairbanks, Sr., that made his early day movies successful, inspired Adventure's staff to work as many stunts into "The Black Rider" as they could perform themselves or could effect by means of camera trickery. An accompanying production still shows Adventure's stunt man executing a cliff jump in the climactic chase sequence of the picture.

"The Black Rider," running three reels in 16mm. black and white, is a story of a daring bandit who operates masked and robed in black. Robbing a small town bank, he successfully escapes leaving a trail of dead men in his wake who attempted to intercept him on way to his hideout. The sheriff and his posse get into action, trap the Black Rider after an interesting fight and chase sequence between posse and the Rider's henchmen.

The production is skillfully handled

from beginning to end. Indeed it is the equal, save for lack of sound and dialogue, of many western pictures coming out of Hollywood today. Every member of the amateur cast turns in a creditable performance which gives the picture the note of authenticity so often lacking in many amateur productions. We presume much of the credit for the acting is due producer Louis McMahon who evidently rehearsed every scene with infinite care before placing it before the camera. This being true, here is a man that will bear watching by Hollywood.

The photography is so good, one forgets he's looking at an amateur production. Possibly editing had much to do with this, for the editing chore is one of the best amateur jobs ever recorded an amateur picture.

Music plays an important part in exhibiting this picture. For synchronized sound effects, a home-made dual turntable and amplifier is used. Music was chosen for the score that had ear appeal as well as a mood complimentary to the picture. The group, all lovers of symphonic music, discovered that many of

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Used equipment will be purchased if it is in perfect operating condition or if it can readily be restored to such condition. The price paid for each item will be set by a Signal Corps inspector. Persons in possession of the desired equipment who wish to sell it for the use of the Army are invited to send a brief description, including name of manufacturer and model type, to Captain James C. Short at the Philadelphia Signal Corps Procurement District, 5000 Wissahickon Avenue, Philadelphia, Pa.

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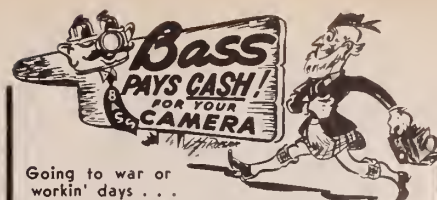
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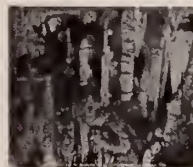
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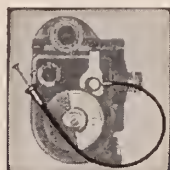
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Tschaikowsky's orchestral works provide aural excitement for the type of pictures they make for the screen. In scoring "The Black Rider" a heavy, thematic music was desired, and Franz Liszt's "Faust Symphony" was found most appropriate. This symphony, with its many variations, is particularly emphasized in crescendos whenever the ominous "Black Rider" appears in the picture.

"The Black Rider" as well as four other films completed by Adventure Pictures are frequently featured on programs of the Passaic Y. M. C. A. Boy's Club, Chamber of Commerce, and other organizations, which further testifies to the extraordinary qualities of Adventure's amateur productions.

Practice Project . . .

• Continued from Page 106

therefore this scene required a total of 10 seconds.

In taking your unloaded camera afield in this filming practice project, train the viewfinder on a variety of scenes and hold the starting button down just long enough to capture sufficient action or detail so it will "register" on the screen. Closeups of inanimate objects require less screening time than closeups of an interesting animate object or one of complex design. A medium shot in a dramatic playlet may require more footage than a similar shot in a scenic film. The same applies to long shots.

By training oneself to carefully consider the ultimate screening time of each scene, eventually it will become second nature to allow just the right amount of footage for each shot. As a result, editing pictures will become less arduous and the amateur will be money ahead in film saved.

Continuity Ideas In Odd Shots

• Continued from Page 112

finds her purse bulging with winner's gold. The inevitable result is that she indulges in lavish spending for new clothes, takes a plane trip "back home," there to enjoy a happy holiday with family and friends. During the merriest a glass crashes to the floor and this brings the dreamer back to reality and her chores at the typewriter.

It became necessary for Shandler to film only the opening and closing sequences of scenes showing the secretary at her typewriter, and the double-exposed montage picturing money passing freely over scenes of the secretary buying her wardrobe. Frame enlargements

of these as well as other scenes appear at the beginning of this article.

"The shot conveying the spending of money," says Shandler, "was made with the aid of a round can—the kind in which grocers sell bulk pop corn. This was rigged up with a handle and 'prop' dollar bills were pasted around its surface which had been painted dull black. Turning the drum, I filmed 25 feet of this, then wound back the film and prepared to superimpose on this footage, the dress shop scenes.

"We found a cooperative dress shop proprietor who readily agreed to let us set up lights and shoot the needed scenes and he graciously provided one of his salesgirls to 'act' as the clerk while my wife went through the business of making purchases."

Perhaps you, too, have a collection of odd shots that could be transformed into an amusing continuity, an activity that would keep you alert with your hobby. If you have, why not get them out tonight and screen them? Using a little imagination, it is not impossible that you can develop one or more good story ideas that need but a few tie-in shots to complete the continuity—shots which can be made with a minimum of effort and film.

Amateur Film Reviews . . .

• Continued from Page 102

and his picture easily deserves the two-star merit leader awarded it.

"It Happened One Night" is a 200-foot 8mm. Kodachrome movie produced by C. A. Graves of Denver, Colorado. It pictures a woman cinebug preparing a film for entry in a club contest. Obviously it is one of those productions that had its start in a series of random scenic shots made on a vacation trip, and the sequences showing picture being prepared for the contest were thoughtfully contrived to mould the collection of scenes into an interesting continuity.

In the beginning the woman is pictured reading the contest notice, then starting out to shoot scenes for her proposed contest entry. Thereafter follows numerous shots of various scenic spots in Colorado.

Later the woman is seen working far into the wee hours of the morning at her editing board putting her "epic" together. The job completed, she goes to bed and dreams her picture wins first prize.

While a glaring fault is the unsteady camera apparent in most of the scenic shots, this is counterbalanced somewhat by fine camera work in the interior se-

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AGAINST CLIMATE, SCRATCHES, STAINS, FINGER MARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO

quences that involved single frame camera action and split stage photography. The double-exposed scene showing the woman's dream was exceedingly well executed. Good titling is another highlight. A two-star merit leader was also awarded this film.

The Reader Speaks...

• Continued from Page 100

Speaks, January 1943 issue. I would like to contact 8mm. amateurs at or residing near Camp Swift, Texas or Camp Crowder, Missouri; also at Fort Lawton, Washington—Howard Buck, West Liberty, Ohio.

Focusing Discovery

Sirs: The following may be of interest to your readers: I have a 16mm. Bolex equipped with wide angle, one-in., and three-in. telephoto lenses. I find the telephoto an excellent lens for title work when using Craig letters on a black background at about ten feet. This produces a sharp title as the telephoto can be focused sharply through the critical viewfinder.

Mine is not a high-priced telephoto, but it gives good results. One fault I found with it is in the footage calibrations—50 ft. is infinity according to calibration markings. But when I set the lens on the 50-ft. mark and shoot some distant object, a distinct halo effect results in center of the picture.

This caused me to experiment. I made a test, focusing lens on objects at various distances. I found that calibrations on the lens were not true, that actually the 25-ft. mark was equivalent to infinity. All pictures taken at that setting are sharp and clear, minus the halo.

It is interesting to note that pictures made with lens set at the various focusing marks up to 25 feet are accurate by the tape. Possibly other camera owners have experienced this same trouble and corrected the fault as I did. — Dick Habne, Webster City, Ia.

Wants N. Y. Scenes

Gentlemen: I would like to contact some movie fan in New York who could furnish me with some scenes in 8 millimeter Kodachrome of New York City. If they will write to me first, I'll give further particulars.—R. L. Miller, 1991 Nelawood Rd., East Cleveland, O.



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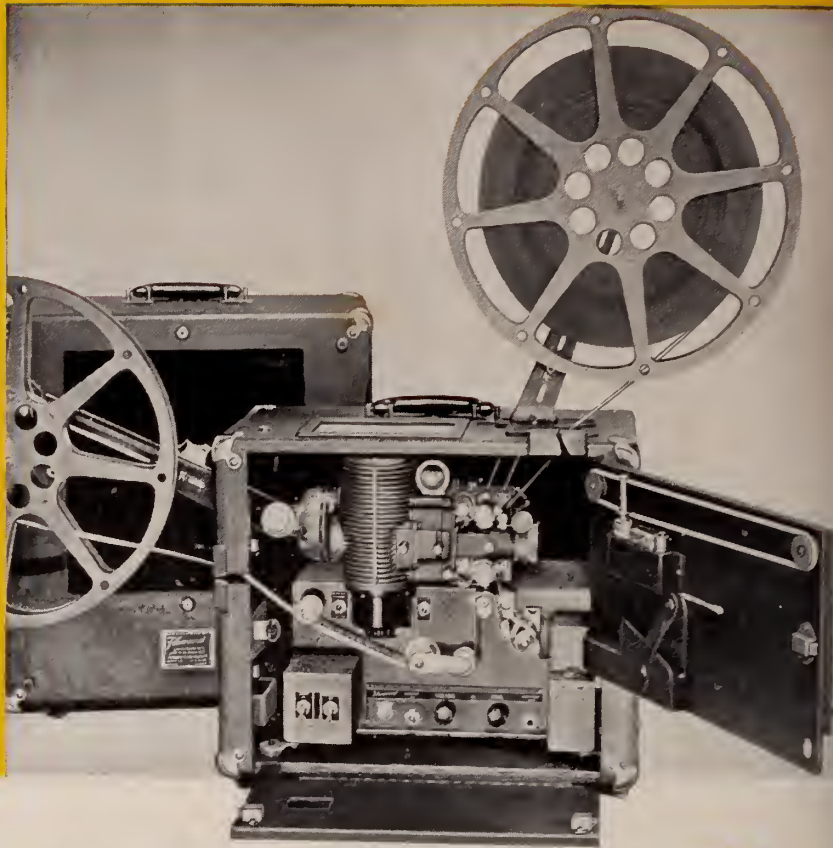
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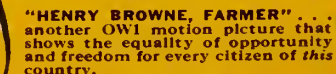
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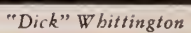
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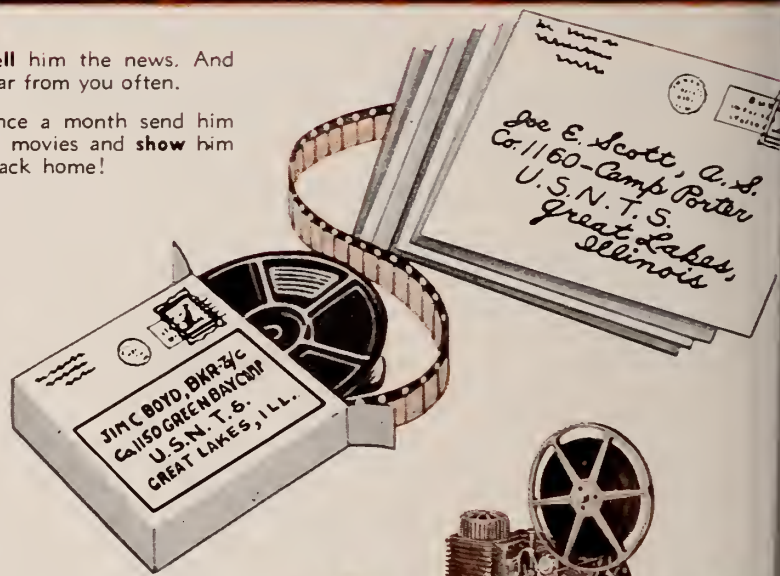
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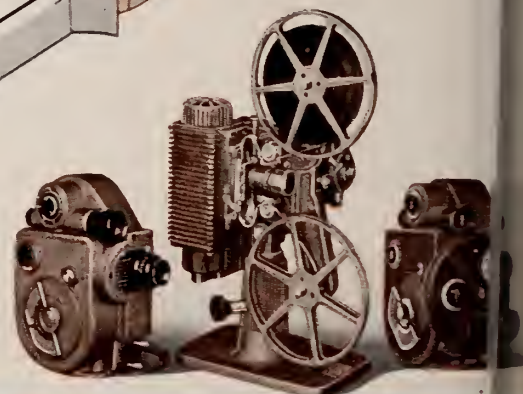


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REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

ARTHUR E. GAVIN
EDITOR

GEORGE W. CUSHMAN
J. H. SCHOEN
Associate Editors

C. E. BELL
Photographic Editor

L. C. BUSCHER
Art Director

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The Reader



SPEAKS

More Agin the "B's"

Last month, we published several letters received from readers condemning the motion picture industry's practice of continuing double features and "B" productions in face of film shortage. Since then, other letters have been received, some of which follows

Gentlemen: At the last regular meeting of our club, we discussed the subject of grade "B" pictures as produced by the moving picture industry in Hollywood, and the prevalent "double feature" system in a large number of theatres throughout the country.

It seemed to the members that, in view of the present shortage of film, this would be an opportune time for all amateur movie fans to get behind a movement to curtail or eliminate entirely the production of these second-class pictures.

To this end I have been instructed by vote of the club to write to you, registering the protest of this membership against use of film for the production of "B" pictures to be run as part of a double feature program, and putting us on record as being strongly opposed to such pictures and such double features even in peace time.—*Gladys M. Rainey, Secy., Grand Rapids Amateur Movie Club.*

Dear Sirs: The Swingshift Cinema Club of Vallejo, Calif., would like to join the movement to eliminate "B" pictures and double features. We feel that if letters could be sent to you as an organization and forwarded by you to the authorities, they might carry greater weight than if sent as individuals.

These second rate pictures require a great deal of film. If eliminated, they would release a larger percentage of film for amateur consumption. We feel that amateur photography is very important to National Morale right now.

Enclosed is copy of a letter sent to other camera clubs—still as well as movie—in an endeavor to get them to join with us.

—*Eleanor Bird, Secy., Swingshift Cinema Club, Vallejo, Calif.*

Wants 16mm of New Zealand

Sirs: Can you advise me where and how I might get in touch with some amateur who has made 16mm. Kodachrome movies of New Zealand and

who might be willing to let me have a duplicate made from them? I have plenty of black and white of New Zealand but would like to secure at least 100 feet or so of scenery, native village at Rotorua, native Maori costumes, etc. Any assistance in this will be appreciated.—*Julian R. Stephens, Pres., Ogden Movie Club, 945 27th St., Ogden, Utah.*

Wants 8mm. of New Orleans

Gentlemen: I want to get in touch with some amateur in New Orleans who might take some 8mm. color movies for me. I ran short of film on my last visit there and now, war being what it is, I can't get back to shoot the scenes I want.—*R. L. Johns, 1492 Morada Pl., Altadena, Calif.*

Wants Backwind

Gentlemen: In Arthur M. Sharp's article in the March issue on subject of "Single Frame Release for the Model K," he also mentions that he has built in a backwind in this same camera.

I would like to know if he or any of your readers can offer suggestions on how to install a backwind in the 8mm. Cine Kodak model 60 in view of their apparent similarity in construction.—*R. C. Glasier, 7 Owen Dr., Maplewood, N. J.*

Hobby Highlight

Gentlemen: We are enclosing a letter received from one of our customers which we think will be of interest to you and to readers of your magazine inasmuch as it suggests a new and helpful war-time activity for movie amateurs.—*Superior Bulk Film Co., Chicago.*

Superior Bulk Film Co.,
 Chicago, Ill.

Gentlemen:

Without a doubt, you have been wondering what I am doing with so much film. We have a service club in our town. I take movies of each and every boy or girl that enters the service. Then I also take pictures of them when they come home on furlough, in uniform.

I really started this out as a hobby but it certainly has grown into a must, for now. I have over 7400 feet of pictures, and 98% of my subjects are service boys or girls.

We believe we have the only club of

• Continued on Page 160

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The above illustration is based on an actual set-up in New Guinea, one of a chain of theatres in which Red Cross Field Director James Stewart projects the latest sound films to American and Australian front line fighters.

Today, the Special Service units provide each overseas division of the U. S. Army with several complete portable 16 mm. sound projector outfits. Films are rushed to the various fronts via transport planes. In this way, U. S. fighters from the Aleutians to Tunisia, who consider movies as important as food, are thrilled with the cream of America's best and latest motion pictures.

The Ampro Dual Unit here illustrated known as the "J Kit" is standard equipment for Special Service Units. In addition, thousands of Ampro 16 mm. projectors are being used in training men in the Army, Navy and Air Corps. Ampro facilities are engaged 100% in producing projectors and other precision equipment for the U. S. War effort. Ampro engineering is going ahead at full speed. To keep in touch with the latest developments in 16 mm. projection, make certain your name is on the Ampro mailing list. Write today!

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These precise optical units are of the greatest importance to our armed forces, for without accurate military instruments for sighting, fire control and photographic aerial reconnaissance their fighting machinery would be of little value to them.

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REVIEWS...

of Amateur films

B Y J . H S C H O E N

SELECTED for review here this month are three real home movies—movies made with the home as the locale and with children as the object of interest. Children are an inexhaustible source of movie making material and movies with more than momentary interest can be made of them with a little thought to continuity and camera technique. All of the pictures described here are notable for one or more production features that should prove helpful to other movie makers. Each film earned a 2-Star Merit leader.

"A Busy Day for a Little Busybody" is title of a highly interesting record of a little girl and her dog. The film begins by showing little girl eating breakfast with her dog. The dog a photogenic mutt with a definite flair for acting, almost steals the picture. He apparently enjoyed being filmed and willingly performed according to his master's direction, in the breakfast eating sequence and in the scenes which followed. After breakfast, child takes dog for ride in her baby carriage, then dog makes way with her doll. Daddy comes to rescue and child then helps daddy mow lawn, using her toy lawnmower. The picture goes on to show child's activities for balance of day—taking bath by herself, dressing, then retiring for the day.

While this picture was not based upon any story continuity, good photography made it equally interesting. The filmer was almost fanatic in his use of closeups to picture the child's activities, capturing action and expression that resulted in very definite screen appeal.

Filed by Raymond Berger, Cheektowaga, N. Y., the picture ran 150 feet in 8mm. black and white and was adequately titled. Editing, especially intercutting of the closeups, is a masterful job.

"Our Little Helper" is a record of a 20 months' old son, a bright little shaver who is pictured as the family helper—a nice theme on which to base a child record movie. Filmed in 8mm. Kodachrome by Leslie and Merle Williams, film depicts child helping mother or daddy in such chores as opening the garage door, setting up garden furniture, helping to mow lawn, cultivating flower garden, bringing in milk and firewood, finally helping daddy with his house slippers as they settle down before the fireplace.

• EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture, whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

Many filmers with a child to picture are often lost for an idea on which to thread their baby's movie, and random pot shots usually result. In this stance Mr. and Mrs. Williams simply staged the boy doing natural things about the house as in the course of a day and filmed him while in action. A well photographed and edited picture resulted, highlighted with attractive opening and closing titles.

"Ah, Rats!" is not exactly a kiddie movie although one of the three principals in the cast is a lad about five years old. The others are the boy's father and mother. The story concerns the marksmanship of the father and mother.

The picture begins with father and son in the backyard of their home. The father is indulging in target practice with a pistol—the usual stuff of banging away at a tin can set up on the back fence. Scampering around the garage doorway is a large rat. The boy calls his father's attention to this and thereafter his father's gun is directed toward this new, live target. However, patient and watchful waiting fails to reveal the rat who remains in hiding and only scampers out when the father's back is turned.

Finally the lad's mother joins them and when her husband relates his experi-

• Continued on Page 160



Make every foot count

THESE days—with less film available—you don't want to miff a single scene. So—try a film that amateurs have long relied on for clear, sharp results: Agfa Ansco Hypan Reversible.

Hypan is panchromatic. It has plenty of speed for average outdoor shooting, or for much of the indoor work you may do. In addition, its fine grain and its anti-

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Next time—try Hypan. Meanwhile, if you have any technical questions on films or emulsions, ask us. We'll do our very best to answer them for you. Address your letter to: **Agfa Ansco Information, Binghamton, N. Y.**

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"Hold it, boys! Those devils are up to something"... Naked eyes might never have seen the danger. A whole detachment might have walked into death. Thank heaven, ONE pair of eyes in this group was NOT naked!

Wars have always been full of tricks and surprises, but your boy today is facing the trickiest and most ingenious enemies history has ever seen.

Countless times, he may owe his life to the fact that binoculars are constantly on the watch.

Universal is proud to be one of a few manufacturers now making binoculars for Army, Navy and Marines. This work has led Universal to pioneer in many ingenious production methods — significant contributions to America's future leadership in the manufacture of precision optical instruments.



A PATCH OF FOAM IN THE DISTANCE could be anything — A torpedo, a U-boat rising to the surface... OR Americans adrift in a life-boat. The men in the new DE (Destroyer Escort) boats must know, use binoculars to be sure.



BEFORE HE LAYS THAT WIRE! A man at work is an easy target for a hidden enemy. This U.S. Army Signal Corps man is trained to survey the terrain carefully with his binoculars before he starts to reel out that wire.



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HOME MOVIES

Published in Hollywood

MAY 1943

LAST month we discussed animated titles in which illustrations did the moving about while the letters remained stationary. Such an arrangement makes a most interesting effect on the screen, but theoretically, an animated title is one in which the letters or words do the moving.

Some of the animation tricks appearing in trailers and film ads seen regularly on theatre screens would appear to demand the utmost in specialized equipment, but such is not the case. Re-



ANIMATING TITLE LETTERS

B Y G E O R G E W . C U S H M A N

duced to their simplest forms, all types of title animation are quite simple, and the amateur with the simplest movie camera can perform a great many of them with ease.

As to equipment, all that is needed is a camera and a suitable title easel. Of course, if the camera is equipped with a single exposure lever, more elaborate animation can be attempted. But let's start out with a simple animation job.

Let's assume the title words are to appear one at a time. Print the title on a black background using white lettering (or black letters on white if using positive film.) Set up title in usual way as when a normal title is to be made. Before photographing begins, cover the entire title with a sheet of black paper or cardboard, preferably of the same material as the title background. As the camera starts, slowly remove the black paper, revealing the title word-by-word or line-by-line.

Variations include cutting the paper and drawing it off the title by sections. Also, each line can be covered by a strip of paper no wider than the line, and as the camera runs, the lines are exposed word by word as the strip is withdrawn slowly to the right.

The effects in this connection obtained by reverse motion filming must not be over-looked. To accomplish reverse motion, the camera (or the title, but not both) is turned upside down. The action is performed exactly the opposite from the way it is intended to appear on the screen. With this in mind some odd and interesting titles are obtainable. For instance, a title can be made to write itself.

Form the words of the title out of a piece of white string or rope placed against a jet black background. India ink can be used to black out the sections of string showing between letters and words. Start the camera, and after sufficient time has elapsed for the wording of the title to be read, slowly pull the string off of the background. When projected, the letters will appear to write themselves, finally forming the title. Old timers know that film photographed thus must be projected end first, thereby making the title appear right side up but the action backwards. Those who use 8mm cameras may perform this stunt, but the lettering made by the string must be written in reverse or filmed with aid of a mirror that will reflect title toward camera in readable position. In projecting the

8mm. title, a slight refocusing will be found necessary, but the sharpness or general effect will be equally as good as any other title.

Animation does not reach its height of possibilities until stop motion is employed. By stop motion is meant exposure of the film one frame at a time. Some cameras provide for single frame exposures. Cinefilmmakers whose cameras do not include this feature can usually achieve single frame exposures by tripping the camera release so quickly that only one frame is exposed at a time. A little practice when the camera is empty of film will perfect this technique.

Before animation is attempted, it is well to bear in mind the speed of changes in the title lettering to produce a correctly timed title on the screen. Silent films are projected at the rate of 16 frames per second. This means that when single frame animation is attempted, 16 changes will consume one second on the screen. Or, conversely, if a word is to take one second to be formed, 16 changes will be required. It has been found that one change for every two frames exposure gives sufficiently smooth action for animated work, and is greatly preferred since it reduces the actual animation work to

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• Photos show volunteer members of the A.W.V.S. selling war stamps and bonds as price of admission to the War Stamp Movie Show conducted by Brooklyn Chapter of Reel Fellows, and (extreme right) center of projection activities in Jewish Community House auditorium where show was staged.

WAR STAMP MOVIE SHOW *new*

B y E V E R E T T G E L L E R T

WHEN the Brooklyn chapter of the Reel Fellows became the Number One chapter of this nation-wide amateur movie organization, they set out at once to justify their enviable position. They've been doing many big things, some of which have been recorded in HOME MOVIES; but their latest accomplishment sets a mark for other Reel Fellow chapters and movie makers in general to shoot at.

Eight thousand, nine hundred and sixty dollars is a lot of money, but that's the sum the Brooklyn Reel Fellows

raised for the national war effort in one evening, putting on a "War Stamp Movie Show" in Brooklyn, New York. Suppose every amateur movie group did as much. Why, our current second war loan drive would be fully subscribed in short order!

The "War Stamp Movie Show" had its birth in a general discussion among the Brooklyn Reel Fellows at a recent meeting, a discussion that sought the answers-to: "How can we keep active with our hobby now that film's so scarce?" and "What can we do as an organization to aid in the war effort?" The last seemed to answer the first question. By doing something to aid the war effort, it seemed reasonable they

• One of the several lobby-boards which advertised the show many weeks in advance.



could keep active with their hobby. The movie show to sell war stamps and bonds was the result.

The show was held in the auditorium of the Jewish Community house in Brooklyn. Program consisted of several amateur produced movies and a selection of latest Castle Films releases. Admission was by purchase of a war stamp or bond, and members of the local A. W. V. S. contributed generously of their time and membership in selling the stamps and bonds at the door. Reel Fellows are loud in their praise also for Eugene W. Castle, president of Castle Films who made it possible for them to screen the very latest Castle releases, a matter he insisted upon giving his personal attention upon learning of the patriotic use for which the films were intended.

Mr. Castle recognized in this activity the beginning of a far-reaching movement among movie amateurs to gear their hobby to the war effort, utilizing their projection facilities in staging benefit shows not only to further the sale of war stamps and bonds but to furnish screen entertainment for service men in isolated areas. "A movement of this kind," Castle said, "deserves every encouragement, and I am glad that I can offer these boys the benefit of my showmanship experience in their patriotic undertaking."

Organizing the show was methodical and business-like. President Larry Mieliella of the Brooklyn Reel Fellows assisted by chairman Jack Coffield planned the steps necessary for successful conclusion of the show. Each of the

• Tom Rizzo (left) and Fred Berand, founders of the Brooklyn Chapter No. 1 of the Reel Fellows. Under their leadership, Brooklyn Reel Fellows assumed dominant position in nation's amateur movie activities, now become America's most important amateur movie organization by virtue of their movie show which recently sold close to \$9,000 in war stamps and bonds in a single evening.



twenty members of the chapter were assigned a special task such as locating a suitable auditorium for the show; selecting a complete film program; writing publicity and advertising copy and printing and distributing it; placing publicity with newspapers; arranging for use of auditorium-size screen and suitable projectors; and enlisting aid of A. W. V. S. in selling war stamps and bonds.

Credit is also due Murray Goodman of Castle Films who contributed much time and effort in aiding the Reel Fellows to successfully arrange and stage the show. It was he who suggested including motion pictures of timely topics as well as an animated cartoon in the program which started out with only amateur produced films scheduled as the attraction.

The program began with a screening



• Above (center) Special Committee of Brooklyn Reel Fellows who managed the chapter's first and highly successful War Stamp Movie Show. Bottom photo pictures members of A.W.V.S. in special lobby booth where war stamps and bonds were sold as admission to the show.

were admitted to the show. An indication of the success of the one-evening enterprise is the fact all stamps and bonds brought along for sale by the A. W. V. S. group were entirely sold before the program started. Had they more, the gate receipts would easily have passed the nearly nine-thousand

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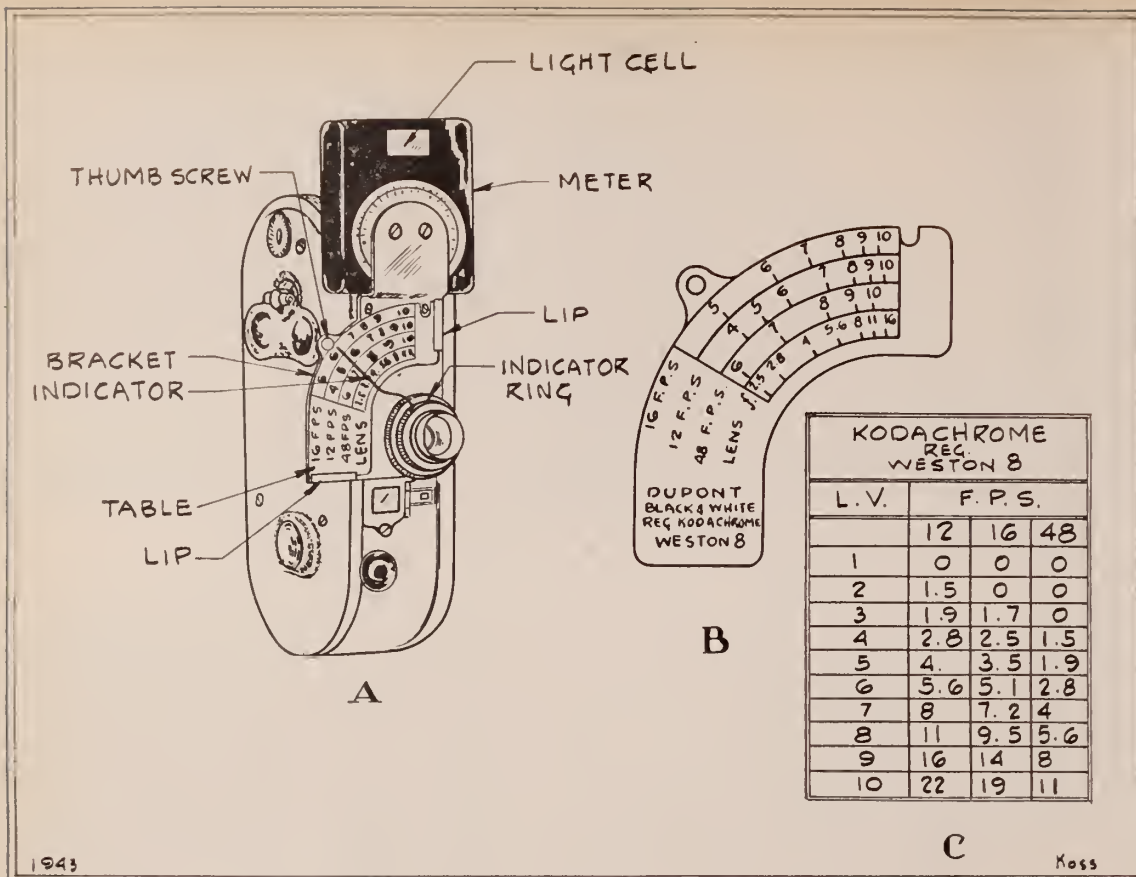
\$8,960 in one night!

• Eugene W. Castle, president, Castle Films, guided Reel Fellows in successfully staging War Stamp Movie show, gave benefit of his wide showmanship experience.



of the Castle short subject "Star Spangled Banner" and this was followed in the usual theatrical manner with "Aladdin's Lamp" a Castle animated cartoon in color. Following this, was Castle's "Russia Strikes Back," "U. S. Carrier Fights for Life," and "Wild Elephant Roundup." Then the amateur produced films were screened. These were "Autumn" by Robert Kehoes and "Bettas" filmed by John Larson, vice-president of the Brooklyn Cine Club. Both subjects received honorable mention in recent Home Movies National Amateur contests and were highly acclaimed by the audience.

The host of uniformed A. W. V. S. members lent a colorful note to the occasion. Occupying desks in the lobby of the auditorium, they sold the war stamps and bonds by which purchasers



• Diagrams illustrate novel use of indicator and charts to shorten time required for calculating and setting exposure. Where one ordinarily reads the meter, calculates exposure according to film being used, then sets lens at proper stop, author Koss' system requires only that meter be read and lens set to indicated light value to secure right exposure.

This gadget shortcuts setting EXPOSURES

B Y D O N W . K O S S

ANY movie maker who has at one time or another missed a shot because he was not able to set his lens fast enough, can appreciate the predetermined lens stop charts for camera suggested here. Trying to get a shot of a deer in the woods, for instance, or a subject that is in view but momentarily, requires fast work in computing light meter and setting the lens. Due to the speed attempted, chance for error is great.

It is possible to shortcut these two operations by attaching to the camera near the lens, a pre-determined exposure chart that makes calculating exposure and setting the lens almost automatic. Fig. A in the accompanying illustration shows the arrangement adapted to a Keystone 8mm. camera. It is readily adaptable to other makes of cameras.

A small bracket of sheet metal is attached to the camera. In this instance it was fastened under the lens and to the

camera by the small name-plate screws. Two "lips" are folded over, one on each end, which serve to hold the removable chart in place, and a small thumb screw further secures chart at the middle. As shown in illustration, bracket can be designed to also hold the exposure meter if desired.

The chart can be made as illustrated in Fig. B, using the lens center for the radii of the curved design. White celluloid is the most durable material on which to draw the charts. The one illustrated was cut from an old celluloid pocket calendar. The printing was removed with fine sandpaper. At first, only the lines, the speeds, and the film data are put on the chart and this is done with india ink. The f markings and stop positions for the various speeds are inked in later, after the indicator is made and secured in place on the lens.

With bracket and chart mounted on camera, next step is to fashion the indicator needle that moves over the chart, as the lens diaphragm ring is turned. A close fitting collar is cut from a piece

of metal tubing and fitted with a set screw. This is slipped over the diaphragm ring and secured with the set screw. The indicator needle fashioned from a piece of stiff, medium gauge wire, is bent to shape, as shown in Fig. A, and soldered to the collar. This operation, of course, requires that the collar be removed from the lens.

In order to set the indicator on the lens again for purpose of calibrating the chart, open lens to widest stop and lock indicator in place with pointer set at extreme right-hand position on chart. A mark placed at this point in the fourth or last division of the chart indicates the largest lens stop, in most cases $f/16$.

Next step is to close the lens gradually, stopping at each f mark and inking a corresponding mark and the f value in the last division of the chart. Next, calibrate the remaining three divisions (or more if lens provides 4 or more camera speeds). For example, let us assume the situation is as follows: $f/2.5$ lens on camera; light meter calibrated from 1 to 10; film speed Weston 12; and camera speed set at 16 f.p.s. The correct lens opening is computed on the meter by using the information necessary such as film speed 12, light value 1, camera speed 16 f.p.s. On the low light values, the lens opening called for might be larger than permitted by the lens. Therefore, do not mark any readings on the chart until one is reached that is within the latitude of the lens. Proceed with light value 2

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• Here's a chance movie shot of little cousin Johnny evidently having trouble pulling a nail. Precede it with a terse title thus: "***X!XX!" and immediately it becomes a laugh-provoking highlight in the family movies reel.

• "Posed" shots like this are numerous in the average reel of personal home movies; mean little to an audience outside the family circle. Precede it with a gag title, though—even if it's the familiar "Aunt Minnie—the one with the bonnet," and it not only gets a laugh but perks up audience interest in the whole reel.



How to make FAMILY MOVIES *interesting to others...*

B Y D A V I D P R I N C E

INTIMATE family movies filmed without continuity, while justly important to the filmer, are dull fare for the spectator unacquainted with his guest's family and their relations; and no amount of off-stage dialogue by the projectionist, no matter how clever, can make such pictures interesting screen entertainment to those outside the family circle.

Still, when we visit aunt Zenobia on the farm, and knowing it may be impossible to get out her way again for the duration, we feel it a duty to get a few shots of her and perhaps of others in her family. Usually, home movies are a fresh novelty to her and she willingly, if somewhat timidly, poses before the camera, "... just to see what she looks like in movies." Posed thus before the camera, the starting button is pressed and several feet of film records her countenance in a movie snapshot that will add more footage to our ever-growing movie album.

With most of us, these are the most important pictures in our whole film library. Others, more clever perhaps, may specialize on arty documentaries and amateur screenplays, forgetting the greater and more lasting personal interest provided by the most important documentary film of all—the movie record of one's family. The big question is whether or not to screen these pictures outside the family circle; whether our family snapshots are really screen entertainment. There, it seems,

is the answer—to make them *entertaining* if we intend to show them to outsiders.

Now a little personal movies of the family go a long way with outside audiences, so it becomes important at once to show such movies in installments rather than the complete family movie album at one time. It means we must set about to re-edit these films in installments in order to insure novelty and entertainment.

Pete Smith attained eminent success as M-G-M's "shorts" specialist through his singular knack for writing clever titles. Given a reasonable interesting silent subject, Smith would write a series of humorous titles, intercut them with the picture and a hilarious short subject would result. With the advent of sound, he merely put into dia-

logue what formerly he would have written into titles. Similarly, by the addition of clever titles, even the most commonplace home movie shots can be patterned into an entertaining movie.

A novel idea is to group subjects—brothers, sisters, uncles, etc., of whom we have movie snapshots—according to birthdays and according to various astrological signs, inserting titles that give a condensed version of the horoscope for each sign. One can obtain data for these horoscope inserts by referring

• Continued on Page 159



• Clever titling of personal shots like this make family movies entertaining screen fare for any audience. This closeup of Uncle and Sonny is so compelling it suggests several humorous titles. What gag title would you write to precede it?

PRACTICE PROJECT *for May...*

Without film in the camera, you can improve your framing and composition technique.....



• Note how palm leaves falling into scene from top frame the picture and accent the tropical locale.



• Imagine how lifeless this scene would be with the "Tacoma" and the ropes omitted from picture.

• (Below) So many elevated or "high" shots leave the spectator asking "Where was it shot from?" Shooting from inside signal tower and including silhouette of signalman in the framing answers the question here, adds depth to scene.



THERE'S an oft-voiced theory that anyone who can hang a picture at the right spot on a wall will succeed in photographic composition. And it may be true. Most everybody who has taken to the hobby of making pictures has a latent "feel" for good composition; but the beginner must practice to find and develop this skill. It just doesn't manifest itself the first couple of times we take a camera in hand. The photographers and cinematographers who make the best pictures didn't get that way by shooting a single picture. They became proficient only after needless practice—considerable trial and error.

In these war times, it's practically out of the question to simply fill the camera with film and go into the field to make pictures and thus practice and perfect our composition theories. But is film in the camera really necessary in order to practice on this phase of our movie hobby? Composition begins when we raise camera to our eye and frame a scene through the viewfinder. When there's film in the camera and we're rarin' to shoot the picture, we're not apt to be leisurely about studying composition of the scene before pressing the starting button.

So let's take our camera out of doors and indulge this month's filmless practice project—framing and composition. With no film in the camera, we can take our time, sighting the viewfinder on various scenes and composing each scene with an eye to balance and perspective. Choose your object, then view it through the viewfinder from several different positions, making a firm mental note of the best composition and what elements within it made it the best.

Study the three pictures on this page. Note the unusual framing treatment that made each a more than ordinary composition. Take the top picture of the Casino at Catalina Island. The Casino has been photographed countless times from the same angle, but few photographers have pictured the scene with the palm fronds screening the view at the top. Inclusion of the palms immediately sets locale of the picture.

In the second picture, the marine theme is emphasized by inclusion of stern of the freighter "Tacoma" and especially by the stout hawser in the foreground. Imagine how lifeless this scene would be with the "Tacoma" and the ropes omitted from the picture.

The third picture is not only an unusual composition but a prize-winning photo as well. By shooting the oncoming train from the signal tower and silhouetting the signalman within the window frame, depth and vividness were added to the composition making a picture that commands more than passing interest. The fact it won a prize in a nation-wide contest proves it has what it takes in compositional elements.

When training your camera on a scene, avoid commonplace composition. This doesn't mean getting weird camera angles. The artists who photographed the pictures described here made each shot in the normal way, but they carefully framed the scene to attain the maximum in eye-compelling composition before shooting. And that's the technique we must employ if we wish to make the kind of movies that win prizes and influence people.

The thing to remember is that invariably good composition is already within the scene. We don't have to put it in; merely set up our camera at the right spot and angle to get the best composition the scene affords. Nor is composition all a matter of camera angles and the inclusion of foreground objects to obtain sense of depth. Background, too, is a very important factor in good composition of many scenes.

Take, for instance, shots of people. If they're placed against an uncomplimentary background or if background design intrudes upon the interest of our subject in any way, the shot will fall short of success on the screen. The background will "fight" the subject for eye attention. Therefore, if we want a compelling medium or closeup shot of a person, we must not stage the shot with our subject backdropped by such objects as an ugly board fence, a billboard, or a run-down building.



• Imagine making 8" x 10" prints of a single frame of 16mm. film! But here are reproductions of the enlargements to prove it can be done. Enlargements are from the author's microscopic film of insect life, "Warriors of Another World."

How to make ENLARGEMENTS from your movie films

By DR. RICHARD L. CASSELL

ALMOST every amateur has a desire to obtain enlarged prints from frames of certain "prize" shots in his home movie films, but few ever do anything about it. Blowups of 8mm. and 16mm. films can be made by almost any movie amateur and while certain apparatus that makes the task relatively simple already is on the market, size of enlargements obtained are usually small.

More out of curiosity than anything else, I did a little experimenting to find whether or not it was possible to make successful enlargements as great as 8" x 10" from my 16mm. Kodachrome films. This I found quite easy to do with equipment I had on hand. The three illustrations at top of page are reproductions from 8" x 10" enlargements made from selected frames of my recent prize-winning film, "Warriors of Another World." If the image is not all you would expect, it must be remembered that the objects photographed in 16mm. were tiny insects filmed under high magnification in which depth of focus was practically nil. Were these

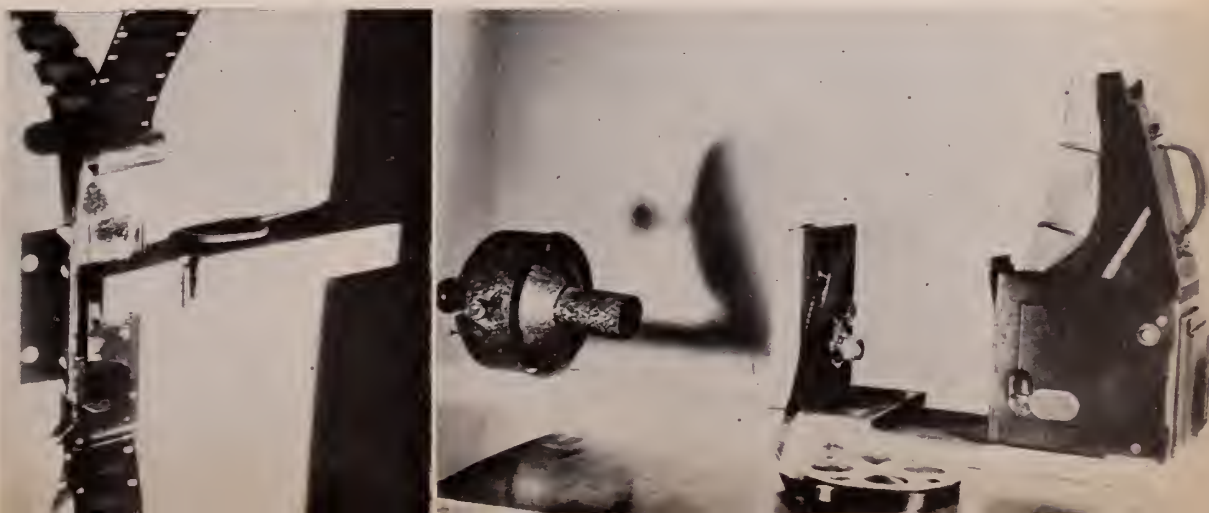
enlargements of ordinary life-size subjects such as we are accustomed to filming with our movie cameras, details in the 8" x 10" enlargements would compare favorably with the average enlargement from any Kodak-size negative.

Photos at bottom of page show the enlarging setup used. Mounted on a 1' x 12" x 3' baseboard is my Graflex camera with lens board removed; focusing spotlight at opposite end; and in the middle the film gate and enlarging lens mounted on a shallow cigar box with a 3/4" hole pierced in the center. Details of film gate are shown in lower left photo. The gate was taken from an old model 16mm. projector and mounted on the upright. The pressure plate is held in place by an ordinary spring clothespin. Distance from film gate to light source (tip of 500 watt bulb inside spotlight) is exactly 16 inches. This provides ample illumina-

tion without heat that might otherwise buckle the film.

On opposite side of cigar box I mounted the one-inch f/1.9 lens from my Cine Kodak, cementing it lightly over the 3/4" hole after lining it up carefully with film gate on opposite side. There is a distance of about one-half inch between rear element of the lens and the film gate. This dimension, of course, is governed by size of negative desired, and can be determined by inserting a strip of film in the gate, switching on the light, then moving lens forward or backward until image of desired size is projected on sheet of white paper placed in film holder of camera. This need only be approximate. Further adjustment can be made with the focusing adjustment on the lens. With the distance of lens from film gate thus determined, I then cut a piece

• Continued on Page 160



• At extreme right is pictured author's set-up for making enlargements from his movie films, using lens and film gate from cine camera and a Graflex camera for holding the enlarging film. Photo at right is closeup of film gate showing pressure plate held in place with spring clothespin.



• An extension tube coupled with a lens does not make it a telephoto. The function of telephotos and extension-tube-coupled lenses are different. Extension tubes permit closeup photography of minute objects.



• Telephoto lenses bring closer, objects in a distant field. In either case, whether telephoto or tube-coupled lens is used, object photographed is rendered larger on screen than if filmed with regular lens.

EXTENSION TUBES *alter* *lens characteristics*

By D R . A . K . B A U M G A R D N E R

RECENTLY, a reader asked the following questions of this writer: "I have a one-inch telephoto lens for my 8mm. movie camera and would like to add to it an extension tube one-half inch in length. Would this give the same results as a 1½-inch telephoto lens? How much would it reduce the *f* value of my one-inch lens which is now 3.5, and would it be in sharp focus if present calibrations were followed?"

To establish an appropriate basis on which to discuss this problem, let us

first consider the original lens as it was intended to be used, viz: a 1-inch telephoto. Why a telephoto in the first place? Because the original ½-inch lens, which is standard 8mm. equipment, was inadequate for enlargement or for the common desired effect of "bringing closer" those objects in a distant field.

Would an extension tube of ½ inch added to the ½ inch lens produce a 1 inch telephoto lens? No, most certainly it would not, according to the common conception of a telephoto. This hypothetical situation would throw the lens out of focus because distance to the film

would be increased beyond the focal length of the lens. The *f* value of the original lens would be destroyed at once, because it is determined by the use of the focal length as an important part of its formula. The original *f* calibrations would no longer hold true because we would have doubled the distance of the focal length for which it would become necessary to re-calibrate the lens. We would thus extend the lens beyond its range of usefulness for which it was designed.

It must be clearly considered that alteration of one specification, the focal length in particular, imposes certain limitations on all other specifications and therefore if sharp focus is to be recaptured at all, it can only be done by making compensating alterations to regain a balance of factors.

To add the ½-inch extension tube to the 1-inch lens would be attempting the same thing as the above example illustrates, and it is just as disastrous to the photographic image because of the

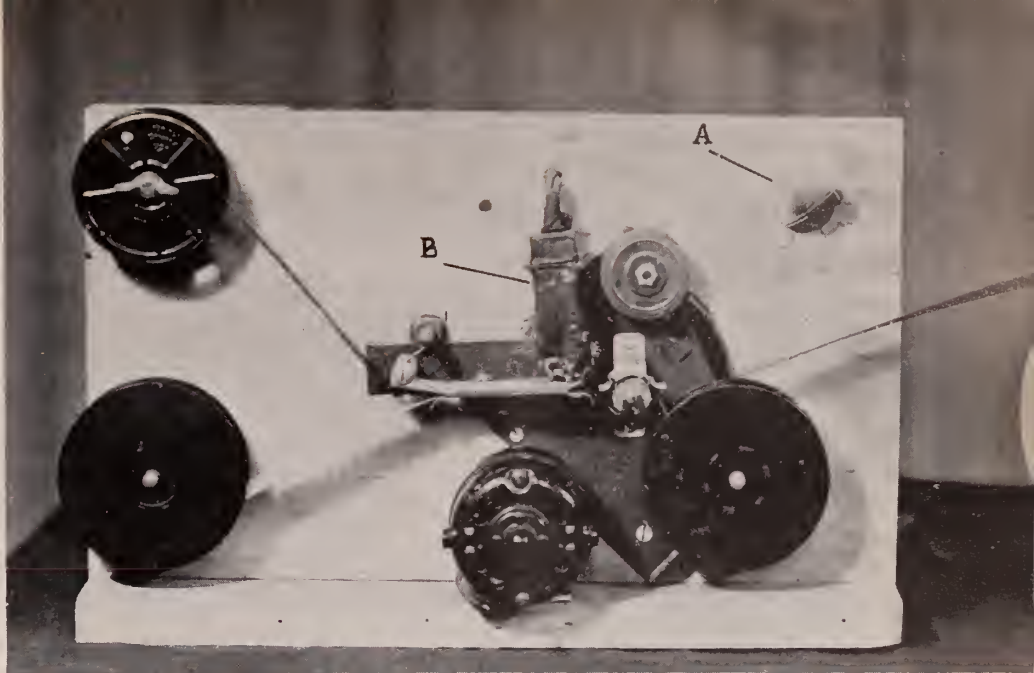
• Continued on Page 154

• One-half, one- and two-inch extension tubes which may be used singly or joined together and coupled with regular or telephoto lenses for cinemicrography.

• One-, two- and three-inch lenses—the last two telephotos all of which perform differently and assume different *f* values when coupled with extension tubes.



• Fig. 1—A home made continuous film printer in which mechanism from old toy projector was used to transport film past printing light B. Exposure is regulated by altering speed of film past the light through motor control rheostat A.



MAKING duplicate prints of home movie films is a phase of the cine hobby few amateurs have indulged. Still, occasions are frequent when some amateur wishes to duplicate a scene or a length of film from another amateur's library, or perhaps dupe a scene from one of his own films to be used as a background for a double-exposed title. And there are movie makers who wish a duplicate of their most valuable films in order to have one print for screening and thus protect the original against the wear and tear of frequent projection.

Complicated and expensive equipment is not necessary for this kind of work for the amateur who wants the fun of doing it himself. He can make his own film printer using his camera or his projector, or by utilizing the mechanism from an old discarded camera.

In the professional laboratories one or both of two types of printers are used: the continuous printer, in which the films travel continuously, and the step printer in which the films pause momentarily step by step in the printer's intermittent movement to print one frame at a time. Both make satis-

HOME DUPLICATING OF 8MM AND 16MM FILMS

By GEORGE W. CUSHMAN

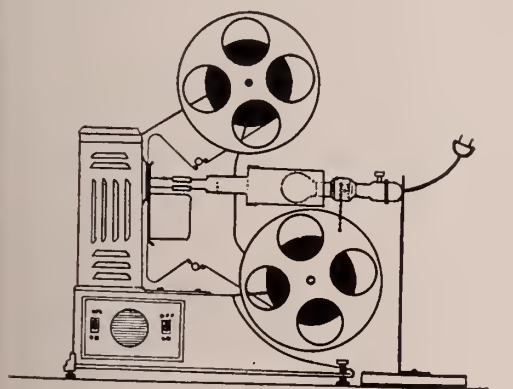
factory prints, and each have distinct advantages.

Fig. 1 shows a home-made continuous printer made from an old toy 16mm projector that was purchased for \$5.00. The camera mechanism—motor, film gate, and takeup spindle—was taken from the camera case and after intermittent movement was removed, mounted upon a panel of wood as shown in photo. The printing light source is shown at B and consists of a compact light-proof housing that contains a $7\frac{1}{2}$ watt 110 volt bulb. Light reaches the film through a narrow slit in the housing which is carefully adjusted over the film gate. Unlike other printers, there is no adjustment of light intensity by voltage control. The light remains the same at all times and den-

sity in printing is regulated by altering motor speed which changes rate of travel of film past the light source. The slower the film travels, the more exposure it gets; the faster it travels the less exposure it receives. Rheostat for controlling motor speed is shown at A.

The raw film stock on which the dupe print is to be made is threaded into the printer first. The full spool of film is placed on the lower left hand spindle, threaded into the film gate and thence to the takeup spool shown at right of motor. The spool containing film to be duplicated is then placed upon top spindle at left and the film threaded in the printer on top of the raw stock and thence to the large take-up spool mounted on a rewind or pro-

• Continued on Page 155



• Fig. 2—(Right) Another home made duplicator in which a model B Cine Kodak was utilized to provide step printing of original and negative films. Here exposure is governed by rheostat controlling the printing light intensity.

• Fig. 3—(Left) Showing method of utilizing projector for printing or duplicating cine films. Diagrams show method of constructing light-tight lamp house and affixing to projector lens. Projector lamp is not used in duping process.





Candy Title Letters

For making movie titles that are novel and not expensive, though clear and sharp on the screen, I have found that candy cake-letters which may be purchased at any five and ten cent store, answer the purpose very well. The letters are actually made of sugar, are tinted in various pastel shades, and are approximately $\frac{3}{4}$ -in. in height.

Accompanying photo is a frame enlargement from one of my recent films in which the title was composed of these letters arranged over a background of stained wood. If rubber cement is used in setting the letters, they may be used over and over again.—*Ethel Berl, Des Moines, Ia.*

Exposure Meter Tip

Here is a simple method by which most electric exposure meters can be made to read f/stops directly. Place a piece of clear scotch cellulose tape over dial of the meter and with a fine pen and black india ink, mark the f/ stops on the tape over the proper places on the meter dial.

Where use of films of various speeds is frequent, one may make several such scales—one for each type of film—storing them on a panel of glass. The scotch tape may be removed from the glass and re-applied over the meter dial at will.—*Wm. Stacy, Buffalo, N. Y.*

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

... Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

THE EXPERIMENTAL

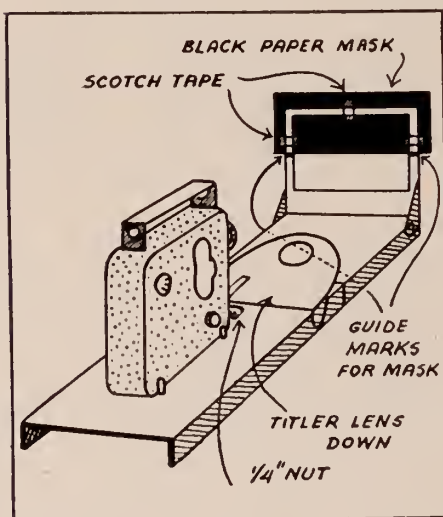
Trick Shots

Recently I saw the motion picture, "Hellzapoppin'" and was intrigued by the scenes in which Olsen and Johnson appeared walking around cut in half—one invisible from the waist down and the other from the waist up.

After a little study, I conceived the idea of making similar split-stage shots with my camera by merely mounting it on my Eastman titler, folding down the auxiliary lens and masking off the title card holder according to my needs.

Carefully measuring to determine center point on each side of titler, I scratched a mark at each point. These marks served as guides for placing the black masking paper over the title holder for the trick shots, as shown in illustration.

Then, when ready to shoot the scene,



I covered the area between camera and title card holder with a piece of black cloth. This prevented any light striking the black masking paper and reflecting back to camera; otherwise the area thus masked might appear fogged when the masking was reversed and the rest of the scene superimposed over the area.

By this method, any type of split-stage shot that can be made by elaborate masking equipment, can be photographed. Unlike with masking devices used close to the lens or behind it, the line of demarcation in the masking will not be sharp. But this is often preferred in amateur split-stage work.—*Lawrence P. Faeth, West Haven, Conn.*

If Belt Slips

A little powdered resin sprinkled on a loose projector belt, either spring or leather, will prevent it from slipping on the pulley.—*Richard S. Taylor.*

Saves Cement

For those who use film splicing cement only at intervals, cement may be kept from evaporating through the cork by sealing with ordinary paraffine. Heat a quantity of paraffine in a small metal container until it becomes liquid. Then, after tightly screwing cap or cork on cement bottle, immerse top of bottle into hot paraffine to a point below the cap. This will seal the cap until needed for use again. This sealing process may be repeated as often as necessary. Do not have paraffine too hot and use the customary precautions in heating same as prescribed when using this material in canning. — *Byron Bruckner, Baton Rouge, La.*

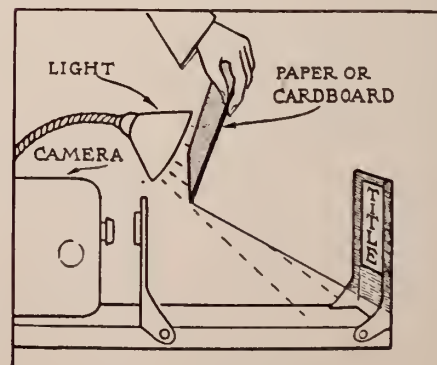
Projection Aid

Certain makes of projection reels fit some projectors rather loosely resulting in their slipping off the reel spindles unless watched closely. A safeguard against this hazard is to slip a replacement pencil eraser over the spindle end. These erasers may be purchased wherever stationary supplies are sold.—*Richard S. Taylor, Delmar, Iowa.*

Fades In Titles

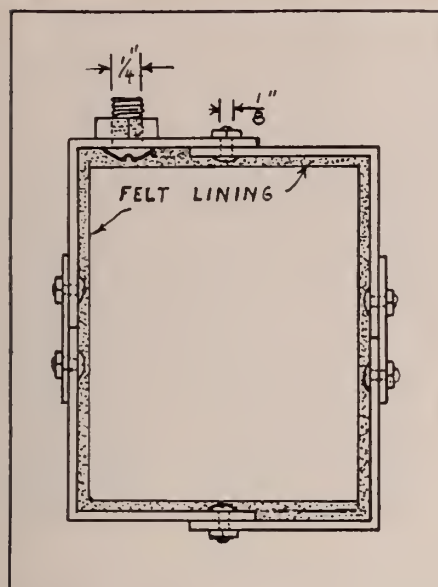
A simple method for producing fade-ins and fadeouts in home movie titles, when regular fading devices are not available, is to use a large sheet of cardboard and pass it slowly before the title lighting source to diminish or increase light falling upon title, thus effecting a fade. As shown in sketch, to make a fadeout, pass the cardboard across the light source slowly until all light is cut off from the title. To fade in, reverse this procedure.

To prevent a sharp line of demarcation between light and dark area on title, hold cardboard as close to light source as possible.—*Benj. Petroni, Birmingham, Ala.*



CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs



Meter Holder

The exposure meter holder suggested here proved very useful to me on a movie making tour out west some time ago. The holder is screwed into hole in camera that ordinarily takes tripod screw, and the exposure meter then inserted in the holder. In this instance, holder was designed for a Weston Junior Cine meter.

Advantage, of course, is obvious. Meter and camera become one unit. Thus, there's no fumbling around for the meter—taking it out of case or pocket, making a reading, then putting it away again before making the shot.

Holder was made from four metal angles such as may be had at dime store hardware counters. A fifth angle was cut into two pieces and used to join angles at the sides, as shown in sketch, with the aid of small bolts and nuts. A short 1/4-in. No. 20 bolt was fitted in upper left hand corner to provide means for attaching holder to camera. Inside of holder was then lined with felt weather stripping, thus providing a snug, press-fit for the meter.—*Joseph F. Bozovsky, Chicago, Ill.*

Spotlight

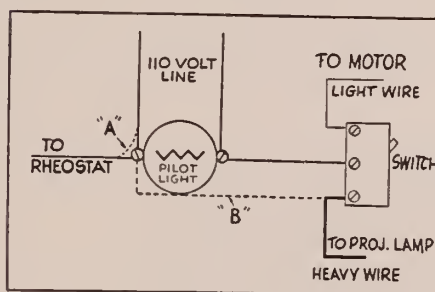
In a pinch your projector may be used as a spotlight for lighting up small areas as in animation or miniature photography, or for special lighting effects in title making. Simply remove belt from motor so that the shutter will not operate, and direct light beam as desired. For circular spots, cut a round hole in a piece of cardboard and affix over the lens, otherwise the beam of light will be rectangular as per the opening of the film aperture.—*B. S. Trek, Ames, Ia.*

Pilot Light Switch

Owners of 8mm. Keystone projectors can easily make a few changes in the wiring that will cause pilot light to switch off automatically when the projector motor is started. No new switches need be installed and the change in wiring may be made in a few minutes. Only material needed is an eight or ten inch length of insulated wire and a screw driver.

First remove the projector base, exposing the wiring which appears similar to diagram sketched here. Remove from the pilot light receptacle, the wire connection that runs to the rheostat. Splice this wire directly to the 110 volt lead wire forming a direct connection to rheostat, as indicated by the dotted line "A", and tape exposed wire carefully.

With the extra length of wire already referred to, connect the free pilot light terminal with the switch as indicated by dotted line "B". Connecting point on switch should be where the heaviest wire is joined. This leads to



projection lamp. Tighten all connections and the job is finished.

The pilot light will burn as soon as projector cord is plugged into wall socket and will remain burning during time projector is idle. When projector is started, pilot light is automatically extinguished. — *J. M. Hirschinger, Quincy, Ill.*

Title Trick

A novel idea for a main title in which the words appear made up of tiny electric lights consists of making the title as follows: First of all, title must be shot with camera in vertical position, i. e., with title board in horizontal position and 9"x12" or larger in size. Title card must be of black cardboard. Sketch lettering lightly in pencil, then with a blunt object make a series of dents about 1/4" apart along lines forming letters. Place in these dents highly polished steel ball bearings which may be had from old roller skate wheels. The

lights reflecting from the ball bearings will appear as tiny electric bulbs.

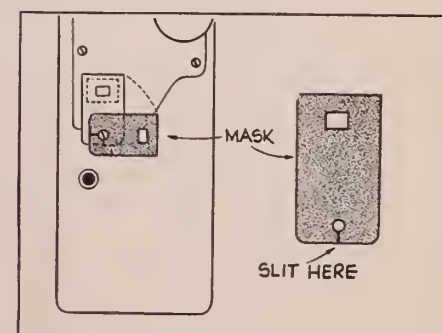
By alternately passing a piece of black cardboard before the lens as you shoot, the effect of lights blinking off and on will be obtained. An accurate meter reading for the shot may be had by taking a reading from a sheet of white paper placed over the title. Otherwise taking reading directly from the title will result in over-exposure.—*T. R. Kane, Brooklyn, N. Y.*

Viewfinder Mask

Not having obtained the best of results using the supplementary finder on side of my Keystone 8mm. camera in conjunction with my new 1 1/2-in. telephoto lens, I designed a small mask to fit in front of the optical viewfinder of my camera as shown in sketch.

This mask is made of opaque celluloid and a hole drilled at the bottom to permit attaching it to camera by means of one of the screws securing the name plate to front of camera case. The screw at this point is secured within the camera case by a small nut; so it becomes necessary to slit the celluloid mask and slip it over the loosened screw, then tightening screw just enough to allow mask to be moved freely.

After mask is thus fitted to camera, the area corresponding to that taken in



by the telephoto lens, is marked on the mask and cut out with a razor blade. When regular lens is used, mask may be moved away from viewfinder opening as shown.—*M. C. Moran, Butte, Mont.*

Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street
Robert Crawford Pictures
1702 So. Kingsley Dr.

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street
General Camera Company
2308 West Devon Avenue

KANSAS

WICHITA

Jeff's Camera Shop
139 N. Broadway
Lewis Film Exchange
216 East 1st St.

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
5 Little Building

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 West 45th St.
Haber & Fink, Inc.
12-14 Warren St.
Medo Photo Supply
15 West 47th St.
National Cinema Service
69 Dey Street
Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

DAYTON

Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON

Elmer B. Simpson
816 W. Virginia St.

*If you want a
FILM to show*

... NEWS OF TIMELY SUBJECTS
FOR HOME PROJECTORS



Surrender At Stalingrad is the second part of Castle Films' double-release for April titled "Battle for Tunisia—Surrender At Stalingrad" and is exceptionally timely in view of the widespread public attention focused upon current Russian action. Edited from captured German films, Nazis are shown in their preliminary advance upon the city. The tide turns, and excerpts from official Russian films show the embattled Russians surging forward in mighty counter-attack. Germans surrender by thousands; important Nazi generals are captured; and all are marched off to prison camps.

"Battle of Tunisia — Surrender At Stalingrad" is now available from dealers and photographic supply houses in both 8mm. and 16mm. at usual Castle prices.



American Handicrafts is an excellent and instructive teacher-made record of textile, pottery, wood-carving and glass-blowing "cottage industries" in the North Carolina mountains. Produced by Lucia Mysch, Ball State Teacher's College, Muncie, Indiana, the picture is in 16mm. sound on film, available in either color or black and white. Bell & Howell Filmosound libraries, 1801 Larchmont, Chicago, are distributing

the film. Sale price is \$72.00 for color and \$36.00 for black and white prints. Prints may also be rented by the day at rates of \$3.00 and \$1.50 respectively.



Film Theatrettes, Inc. are producing and releasing a series of novelty 8mm. and 16mm. films featuring nationally-known theatrical stars. First film, just issued, presents Georgia Soth-ern, famous comedienne and dancer, in her unique dancing act from the Broad-way musical show, "Star and Garter." Said to be the "Hottest dance that ever came out of the South," it is presented in the film exactly as performed night after night before Broadway audiences by Miss Soth-ern. It is available in 100 ft. 16mm. at \$4.75 and in 50 ft. 8mm. at \$3.75 from Film Theatrettes, Inc., 12 W. 44th St., N. Y. C. or leading photo dealers.



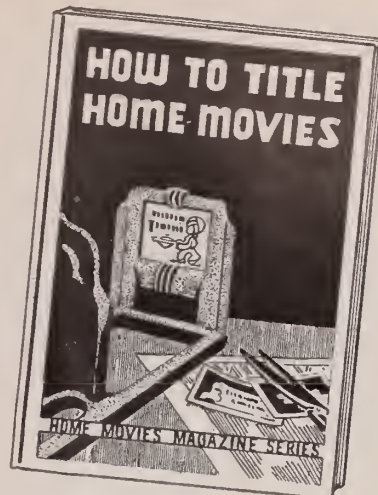
Zenobia, starring Oliver Hardy, Billie Burke and Harry Langdon is a popular Hal Roach production now available in 16mm. sound from Post Pictures Corp., 723 Seventh Ave., New York City. Teamed with an elephant, Hardy is said to give one of his greatest performances in this picture supported by an excellent cast.

Prices and address of nearest release office may be obtained by writing to Post Pictures Corp.

Dark Sands is an 8-reel sound film starring the negro actor, Paul Robeson, supported by Henry Wilcoxon and Wally Ford, and released by Commonwealth Pictures Corp., 729 Seventh Ave., New York City. Robeson is one of a cargo of negro soldiers en route overseas in

Here's the Key to Good Titling!

Home movie titling is really easy once you have a reliable guide that tells how to focus and center camera, what exposure to use, styles of lettering to use, title measurements, etc. Here is **THAT** guide written by America's title making authority, George Cushman. Its contents include:



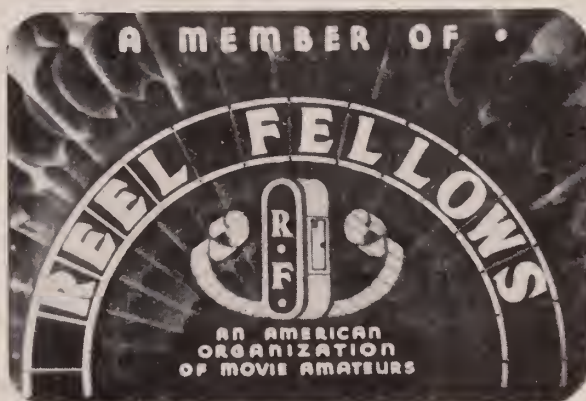
- How to compose and letter titles
- Choosing proper title backgrounds
- Auxiliary Lens Chart and Field Areas
- How to develop your own titles
- Tinting and Toning Titles
- Complete plans for building titler

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16MM.

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World War I. The ship is torpedoed and Robeson attempts to save several of his comrades. He encounters trouble with a superior officer, escapes and goes to Africa where he's made leader of a native tribe. Later, when Robeson is located by officer, he is forgiven, and allowed to remain in Africa. Further details, prices, etc., may be had by writing Commonwealth Pictures.

Target for Tonight, sensational British film that enjoyed such a sensational run in the nation's theatres is now being released in 16mm. sound by Castle Films, New York City. This is one of five films made available by the Office of War Information and distributed by Castle. Other subjects are: Western Front, Salvage, Manpower, and Listen to Britain. These films are being distributed at exceptionally low cost in order that they may receive the widest possible circulation. Defense councils, war bond selling groups, service clubs, schools, etc., are urged to take advantage of their availability to further a better understanding of the progress of the war effort.

One Million B. C., a spell-binding portrayal of precarious life in the Stone Age, featuring Victor Mature, Carole Landis and Lon Chaney, Jr., has just been released on 16mm. sound film by Post Pictures Corp., New York. Giant pre-historic monsters and puny man's intelligence are pitched against each other in their struggle for existence.

This is the eighth Hal Roach 16mm. production released by Post Pictures. The other releases, which are proving very popular, are: "The Housekeeper's Daughter," with Adolphe Menjou and

Joan Bennett; "There Goes My Heart," with Fredric March and Virginia Bruce; "Topper Takes A Trip," with Constance Bennett and Roland Young; and "Captain Fury," with Brian Aherne and Victor McLaglen. "Turnabout," with Adolphe Menjou and Carole Landis will be available shortly.

Educational Films. An increasing number of school-made and teacher-made educational films are becoming available in straight commercial distribution, according to Bell & Howell Filmosound Library. Right out of the schools, and generally reflecting student-teacher projects, come such films as Spinning Spokes, Analytical Balance Technique, Linoleum Block Cutting, Essentials of Wood-Turning, Pottery Making and others.

Directly out of museum activities, closely allied to school film production projects, come such films as Making the Dead Appear To Live, and Green Pea Fowl, (Field Museum, Chicago) Desert In Bloom, (Carnegie Museum, Pittsburgh) Yellowstone Wildlife (Denver Museum) and Spearfishing, (Marine Museum, Miami). Then there are teacher travel films such as Mexican Album, Puerto Rico, The Real Hawaii, Navajo Sand Painting, Indian Dances of the Southwest, etc.

Of course, there are many hundreds of school-made films that have not come up to the standards necessarily set for commercial distribution to other schools, but to an increasing extent, school-made films are making the grade. Further information may be had from Bell & Howell, 1801 Larchmont, Chicago.

Gadget sets exposures . . .

• Continued from Page 142

in the same way. This time, the setting might be $f/2.5$. Set lens at $f/2.5$ and where indicator points on chart, mark the figure 2, indicating a light value of 2. Proceed in same manner until all light values are marked within the 16 f.p.s. range of your camera. Then proceed in a like manner for the 12 and 48 f.p.s. speeds (or whatever speeds your camera provides.)

Where films with emulsion speeds other than Weston 12 may be used, it will be necessary to make a separate chart for each film, following the same procedure as outlined here. One important chart will be that for films with a Weston rating of 8. This rating includes several panchromatic emulsions as well as regular Kodachrome. To protect inked-in data on charts, apply light coat of clear shellac.

With the charts completed, all that

is necessary to facilitate split-second exposure calculation is to have the correct chart in place on the camera, take a meter reading, then move lens until indicator needle points to proper light value on chart. Lens opening is thus automatically set. And should you decide to make the shot at 12 f.p.s. or 48 f.p.s. instead of 16, there is no delay in calculating difference in exposure. Its there right before you on the chart.

Fig. C illustrates another simple form of exposure chart which is self explanatory. It is computed in the same manner as the charts just described, except that the lens openings instead of light values are indicated in the f.p.s. columns. Such charts can be typed on small cards and kept in a small leather folder or covered with a small panel of clear celluloid and attached to side of camera by means of scotch tape.

TITLE TROUBLES

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach, Calif. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

Q. You stress fact that all films should be titled. I have just completed a summer camp promotion film, screening of which will be accompanied by lecturer's oral narration. Are descriptive titles necessary to this film?—M. D. C., Marietta, Ohio.

A. For a film of this kind, the oral narration would only repeat what is stated in the titles and as narration is superior to titles in a film of this kind, it is advisable to omit descriptive titles. Be sure, however, that your film is dressed up with main and credit titles and, of course, an end title.

Q. Is it possible to dissolve a title with a scene?—H. S., Appleton, Wis.

A. If both scene and title are photographed on the same film, yes. If title is to be made on positive and the scene on reversal, then the task becomes too great, involves duplicate printing, and I wouldn't advise it. In the first instance, proceed as usual—shoot title, fade out, wind back film, shoot scene—fading in.

Q. In making scroll titles on a revolving drum, reflection from the

curved surface is troubling me. It is particularly troublesome because the title is double-exposed over a picture background. What remedy do you suggest?—G. S. R., Scranton, Pa.

A. While the background used for any title that is to be double-exposed must be absolutely soft black, it becomes all the more imperative when the background is to be curved, offering a varying, reflective surface to the lights. If title drum is small and text is to be hand lettered or printed, use black "suede" finish paper for the title card. This can be had from the paper houses that supply printers. For larger drums and pin-back letters, try black cotton-pile velvet.

Q. I plan a new departure in titling my next film in that I plan to superimpose brief titles of not more than two lines at the bottom of certain scenes. Have you any suggestion that will enable me to accomplish this easily and successfully?—H. McC., Denver, Colo.

A. You're tackling a job, but it can be done. First it will be necessary to plan lighting those scenes in which titles will appear so that foreground or lower part of picture frame will be quite dark if not altogether black, as a background for the title. Next comes problem of winding back film to exact frame line where superimposition of title is to begin. If your camera's equipped with an accurate frame counter, your task is easy. Otherwise, you may find it expedient to superimpose title immediately after shooting scene. In this way you need only wind back the one scene at a time.

Q. I plan to shoot my own titles on positive film but am not prepared to do the developing. Are there laboratories to whom I can send my film for developing and if so, where?—James Barlowe, Cincinnati, Ohio.

A. Yes, most all of the film laboratories advertising in HOME MOVIES can develop your film for you. Among these are: George W. Colburn Laboratory, 197 Merchandise Mart, Chicago, Ill.; Corona Film Labs., 1028 N. Y. Ave., Brooklyn, N. Y.; Fromader-Genera Co., Davenport, Iowa; Ritter Film Service, 629 Lyman Ave., Oak Park, Ill.; and ESO-S Pictures, 3945 Central, Kansas City, Mo.

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in titling technique for home movies is given by George W. Cushman in his book, "How to Title Home Movies," available to readers of HOME MOVIES at \$1 a copy. If you regularly have followed Mr. Cushman's advice in this department, you will want his exposition of basic titling technique, complete with illustrations on all phases of the subject. Send a dollar bill today for HOME MOVIES' compete textbook on this all important phase of movie making. It includes complete plans for building your own titler, too!

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Extension tubes change lens . . .

• Continued from Page 146

primary violation of throwing out of focus, a lens which is made to focus at 1 inch. Therefore, it would be easy to end the discussion here and say: "No, it can't be done." But if one asks: "Can I get a picture with the lens extended 1/2 inch by the use of the above described equipment?" the answer can very well be "Yes." So, starting with the elementary law of optics, which deals with conjugate foci, we begin to see possibilities. A fixed focus lens of any given focal length can have its object and image reversed—size of image and object in direct proportion to the distances involved.

The most striking example of this phenomena is the reversal of image and object in the case of projection as compared to photography. In other words, we have an image on the film which we photographed in the usual manner. The same image is placed in a projector and by means of light, we push it back through a lens system, similar to the lens system which photographed it, and we throw the object back to a pseudo infinity.

Let us consider at this point that our standard projection lenses are twice the focal length of standard camera lenses and therefore we obtain a more suitable size of screen object; but if the projector lens was not adjustable in a focusing mount, it would be necessary to find the one distance at which the screen could be placed to create a sharply focused picture. Fortunately, by a very simple focusing adjustment, we are able to place the screen at most any convenient distance merely by changing distance between lens and the film. In this focusing operation we find the conjugate focus which produces a clear sharp picture on the screen.

Obviously, if the lens used in projection were of the same focal length as that used in photography, and the distance-to-screen were the same as object-to-camera, the projected picture would be the same size as the original object.

With the foregoing explanation, we have a foundation upon which we can advance the principles of conjugate foci as employed in tube extension photography. (Foci is the plural of focus; conjugate means combined in pairs; kindred in meaning and origin. Conjugate foci are then the distances from the lens to the image and from the lens to the object.—Ed.) Many desirable effects can be obtained by using extension tubes such as in extreme close-up studies of insects, small moving

parts such as in a watch movement, and texture of cloth, paper and numerous other materials. This phase of photography bridges a gap between the conventional uses of which we are all so familiar, and that other extreme known as photomicrography which produces photographs of objects highly magnified that otherwise might have been obtained only through a microscope of rather high magnification.

The standard camera lens is first considered as in focus at infinity. By increasing the distance from lens to film, we must shorten the distance from lens to object to arrive at the conjugate of foci. The greater distance we select for the extension tube, the shorter will be that distance from lens to object. This involves a problem in photography, as often the lens is so close to the object that it is difficult to illuminate it due to the shadows cast by the lens barrel. As the distance is increased, size of image is also increased. This idea is commonly used in commercial copying of stills and there are certain known controlled factors to determine the size of image and to vary it according to special requirements.

A few of the fundamentals may be important. The simple rules which should be applied pertain to image size. When a lens is extended to a distance which is twice its focal length, and the object is also placed two focal lengths distant, the film image will be the same size as the object. This is almost the limit for short focal length lenses such as we use in cinematography, although telephoto lenses require longer extension tubes to retain this proportion. This is considered rather satisfactory magnification as the image on the film, being natural size, will project to several thousands times its original size.

In tube extension photography, it is imperative that some method of reflex focusing be employed, as the area covered by the lens will be very small and parallax is certain to result. Also, refinements in focusing are necessary due to the very limited depth of field which, incidentally, is practically nil.

Returning to our original problem, we take up the second question regarding the changing of *f* values by virtue of the added extension tube. Yes, *f* value of the reader's lens will be changed and it becomes necessary to calculate new *f* values for the lens when used with the extension tube by a mathematical formula which will follow shortly. For simplicity, it is suggested that the 1/2 inch extension tube be used

with the $\frac{1}{2}$ -inch lens, and for the 1-inch lens, a 1-inch extension tube to conform with the above explanation. Using the 1-inch lens and the 1-inch extension tube makes it easier mathematically to apply the formula for exposure which follows. For convenience, lens measurements will be considered in terms of millimeters, the 1-inch lens equaling 25mm:

Distance of lens to image squared			
Focal length of lens squared			
or			
50×50	$=$	2500	$=$
25×25	$=$	625	$=$
			4
			1

The exposure, therefore, must be increased 4 times. Accordingly, if a meter reading indicated an exposure of $f/8$, we would set the lens at $f/4$.

Now, if we apply the problem as the reader suggests, using the $\frac{1}{2}$ -inch extension with the 1-inch lens, we have a lens to image distance of $1\frac{1}{2}$ times the focal length, which produces an image size equal to one-half the size of the object. However, the distance of the object from the lens will be increased to be in sharp focus:

$$\frac{37.5 \times 37.5}{25 \times 25} = \frac{1406.25}{625} = \frac{2.25}{1}$$

In which case the exposure will be increased $2\frac{1}{4}$ times. The new f value of the reader's $f/3.5$ lens would become approximately $f/5$.

In this last example we can also compute the distance at which the object should be placed, using this formula:

Focal length of lens plus		
Focal length of lens		
Magnification (or reduction)		
or	$25 + 25$	
	$0.5 = 25 \div 50$ or 75mm	
	converted back to inches equals 3	

When it is desired to calculate the revised f value of a certain lens-tube combination to correspond with light reading indicated by the exposure meter, proceed as follows: Divide the f number indicated by the exposure meter by the sum of the focal length and lens extension. Then multiply this figure by the focal length of the lens. The result will be the number at which the lens diaphragm must be set in order to give the exposure indicated by the meter.

Home film duplicating . . .

• Continued from Page 147

jector nearby. The emulsions of both films thus contact each other. As the films travel from left to right, they pass the beam of light which projects image of the top film on emulsion of film stock below.

All of the operations, from time raw stock is opened and threaded into printer, must be carried on in complete darkness except at such times when certain film stocks are used that permit use of a safelight. This, of course, excludes Kodachrome. Where positive film is to be used, a red safelight may be employed. With panchromatic, a regulation panchromatic safelight may be employed if kept at a maximum distance and turned on only when absolutely necessary.

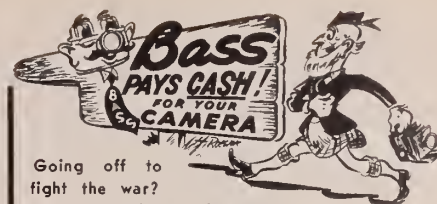
Figure 2 shows an improvised step printer. A model B Cine Kodak, with lens removed, serves as the printing device while the projector shown at right serves to hold the reel of film to be duplicated. The camera is mounted on a baseboard and a light-tight metal lamp housing containing a $7\frac{1}{2}$ watt 110 volt lamp fitted into the lens seat. The raw stock is threaded into the camera in the usual manner and the film to be duped threaded over it; but instead of continuing on to the camera take-up spool, it falls conveniently into a cloth-lined basket beside the table.

The camera motor runs at constant speed and exposure is governed by increasing or decreasing light intensity by means of the rheostat mounted on baseboard near the camera.

When using the double 8mm. camera as a printer, it may be found difficult if not impossible to thread single 8 processed film together with the double 8 raw film. Some cameras will accommodate this procedure, but a trial should first be made before a duplicate print is actually tried. Single 8 cameras will work satisfactorily, as will practically all 16mm. cameras, providing, of course, that the camera sprockets will accommodate the increased thickness caused by the second film running through the camera.

Any 8mm. or 16mm. projector can also be used as a step printer in a similar manner. Fig. 3 shows how to construct the printing light housing and attach it to the projector lens for duplicating purposes. By employing this method, the regular projector lamp is not used. The two films are threaded into the projector together with emulsions in contact. Although not illustrated, the raw stock spools are on separate spindles, the same as in the two methods previously described.

After the printing operation is completed, the negative film, i. e., the ex-



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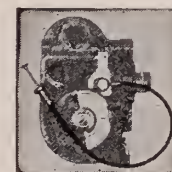
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posed raw stock, may be developed to a negative, where black and white film is used, or it may be reversed. Developing the film to a negative and making a positive print from it will net best results. Since reversal duplicates tend to increase contrast, the negative-positive process is preferred because it permits controlling contrast in developing and printing. Moreover, little or no surface halation occurs in this process.

Where 8mm. film is being duped, it is almost mandatory to follow the negative-positive method for the reason that a reversal dupe print would necessitate projecting the film upside down or reversed from left to right. A positive 8mm. print made from a negative would project in the same order as the original.

The negative-positive method presents some disadvantages, nonetheless. If there's the least amount of dust or dirt on the negative, it seems to be magnified tremendously in the projected positive. Great care must be exercised, therefore, to insure a spotless negative during the entire developing and printing procedure.

The printer, too, must be in the best working order to insure that both films are in full contact with each other as they pass the printing light. If the gate is loose or the films are otherwise permitted to buckle or pass the film gate loosely, fuzzy or out-of-focus prints are liable to result.

Grain is another factor to be considered. Where reversal film presents a minimum of grain, the negative picks up grain and this, coupled with the grain inherent in the positive, results in greatly increased grain in the final print. A fourth and no less important factor is film cost which is doubled in the negative-positive method as against the reversal method where the one film becomes successively the negative then the positive print.

As to the type of film best adapted for duping purposes, I have found ordinary positive stock very satisfactory for the negative, the positive and for reversal. Kodachrome can also be duplicated, although in the hands of the average amateur it presents additional problems. For one thing, the ordinary light bulb, described in the printers here, cannot be used in duping Kodachrome since the light emitted from it is too yellow in color. A pure white light must be used in the printer and such a lamp small enough for this use is frequently difficult to find.

With both sides thus presented, it is probably best to leave the final decision to the individual. No doubt this discussion is not sufficient for a final conclusion and a trial of each duplicating method may be necessary in order for the movie amateur to determine which produces the particular results he desires.

EMULSION RATINGS FOR 8MM AND 16MM FILMS

	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
AGFA ANSCO											
16mm SSS Pan	29	27	100	80	125	100					
16 Hypan	24	23	32	24	48	32					
16mm Panchromatic	21	20	16	12	24	16					
16mm Supreme Pan. Negative	27	25	64	40	100	64					
16mm Positive	12	8	3	—	—	—					
16mm Planachrome	20	—	12	3	16	—					
8mm Twin-6 Hypan	24	23	32	24	48	32					
8mm Filmopan	24	23	32	24	48	32					
Twin 8mm Pan	20	18	12	10	16	12					
Twin 8mm SSS Pan	29	27	100	80	125	100					
Straight 8 Pan	24	23	32	24	48	32					
*DUPONT											
Regular Pan (Rev.) Type 321	20	18	12	8	16	12					
Super Pan (Rev.) Type 302	29	28	100	80	—	—					
Sup.-2 (N-P or Rev.) Type 301	26	25	64	40	48	24					
Type 314 Pan (N-P. or Rev.)	21	20	16	12	—	—					
Positive Type 600	12	—	2	1/6	—	—					
Sound Record. Pos. Type 601	17	9	6	1	—	—					
EASTMAN											
16mm Super XX Pan	—	—	100	80	125	100					
16mm Super X Pan	24	23	32	24	48	32					
16mm Safety	20	18	12	8	16	12					
16mm Sound Pan	23	21	24	16	—	—					
16mm Pan. Negative	23	21	24	16	32	24					
16mm Positive	16	10	5	3	15	4					
8mm Super X Pan	23	21	24	20	32	24					
8mm Regular Pan	18	16	8	5	12	6					
Kodachrome (8 and 16mm)	18	14*	6	3*	12	4*					
Kodachrome "A" (8 and 16mm)	16*	21	6*	12	12*	16					
GEVAERT											
Super Reversal	23	21	24	16	32	24					
Panchro	20	18	12	8	16	12					
Ortho	21	17	16	6	24	8					
GENERA											
Super Meteorpan	27	25	64	40	—	—					
Super Panchromatic	24	23	24	16	—	—					
Fine Grain Panchromatic	20	18	12	8	—	—					
Movetone Ortho	19	13	16	3	—	—					
KIN-O-LUX											
No. 1	13	—	8	—	—	—					
No. 2	20	—	12	—	—	—					
No. 3	26	24	50	40	—	—					
No. 3 Gold Seal	—	29	—	100	—	—					
HOLLYWOOD											
S. S. Pan	26	25	50	40	—	—					
Pan	21	20	16	12	—	—					
Semi-Ortho	19	12	8	2	—	—					
UNIVEX											
Standard	17	14	6	—	—	—					
Ultrapan	20	18	12	6	—	—					
Ultrapan Super-Speed	23	21	24	16	—	—					
GAMMACHROME											
Regular	18	16	8	3	—	—					
Plus	20	17	12	6	—	—					
Superpanex No. 100	29	27	100	64	—	—					
Superpanex No. 24	23	21	24	16	—	—					
Coloritone	18	10	6	3	—	—					

*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

*With filter.

Information PLEASE

Processing Quirk (Arnold Donovan, Cleveland, Ohio.)

Q. I'm a novice at home processing, have processed but two batches of film—one positive and the other panchromatic. Can you tell me what causes film, when placed in the second developer, to turn a purplish red in color and then to black? The color change starts at edges of film and works slowly toward center, but soon turns entirely black.

A. The changing of colors is a natural reaction of film placed in the second developer. The silver in the emulsion is white or somewhat ivory in color and this turns black as it is transformed to its metallic state by chemical process. As this change is taking place, each grain of silver undergoes the color change. The faster the emulsion, the slower the film develops and the slower the change in the color. This metamorphosis is natural and in no way detracts from successful result of processing.

Outdated Kodachrome (Kenneth L. Miner, Trenton, N. J.)

Q. I have two rolls of Kodachrome film I'm saving 'til summer to use on a vacation trip. However, according to notation on carton, this film will be outdated on May 1st. If I use it two months later, will the film have deteriorated sufficiently to cause poor photographic results?

A: No. In dating film, all manufacturers allow a certain margin for safety. In most cases, film exposed two or three months after expiration date produces successful pictures. However, it is usually possible to get good pictures with film considerably outdated if exposure is increased slightly. One filmer we know shot Kodachrome that was outdated by ten months. He allowed 1/2 stop extra exposure and got good pictures.

Filter Factors (Pvt. Richard J. Cousins, Phoenix, Ariz.)

Q. With Kodachrome harder to get I'm now back to my old "love"—Panchromatic film. Scenery here begs for use of filters. I need dope on converting filter factors to correct exposure. Can you help me?

A. We published complete filter factor charts on page 324 of the August 1942 issue. However, here is a simple method you may employ with any filter to immediately find correct exposure setting:

Assuming you have a photo-electric

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

exposure meter proceed as follows: Instead of taking a meter reading then calculating allowance in exposure for filter use each time, reduce the Weston rating of the film you are using according to factor of filter used.

In other words, if filter factor is 2 and Weston rating of your film is 24, divide the rating by the factor (2) which will give you 12—the film speed to use in calculating your exposure.

Overdeveloping (M. H. Buckley, Seattle, Washington.)

Q. What results in home processing procedure if a normally exposed film is given too much time in the first developer?

A. Overdevelopment would result. This would convert more of the silver in the emulsion to metallic silver than necessary, leaving less silver to be acted upon in the second developer. A lighter image would result producing "washed out" image on the screen. The tendency would be to reduce detail by making the highlights brighter and the shadows almost opaque.

Projection Lamps (Meredith Hayes, Springfield, Ill.)

Q. I understand that the government has "frozen" all photoflood lamps. Does this order affect projection lamps, too?

A. No, projection lamps are still available without any restrictions so far. If your dealer cannot supply you, write direct to General Electric or Westinghouse Electric Companies.

Backing Remover (Walter Hiatt, Pueblo, Colo.)

Q. What is the easiest method for removing the anti-halation backing from Eastman films?

A. In home processing Eastman film, the anti-halation coating can be removed by bathing the film in a solution consisting of 1 quart of water to which 2 drams of ammonia has been added. Where permanganate bleach is used in processing formula, this will remove it also.

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War stamp movie show...

• Continued from Page 141

dollar figure previously mentioned.

We think this outstanding patriotic accomplishment by the Brooklyn Reel Fellows rates a special "E" award. We especially commend Larry Milella, president, for his over-all management of the show. The Brooklyn Cine Club, who so graciously lent the amateur films screened on the program, also deserve a measure of credit.

The success of this "War Stamp Movie Show" is certain to furnish incentive for many other amateur movie groups with a sincere desire to keep their hobby alive and at the same time direct their hobby toward aiding the war effort. That amateur movies are desirable entertainment capable of attracting cash customers is conclusively proved by this and other amateur motion picture exhibitions held recently throughout the country. The public in general is now quite home movie minded. They're interested in seeing good home movies made by serious amateur producers and will pay for the privilege. Add to this the fact you can augment such a program with timely subjects, comedies and cartoons such as the Castle Films subjects screened by the Brooklyn Reel Fellows, and it becomes at once apparent that public showing of 16mm. movies with a patriotic purpose will click in any community.

Imagine the aid accruing to our national war effort if every amateur movie group would immediately organize and conduct a "War Stamp Movie Show." Even if they did not succeed in raising nearly nine thousand dollars, as did the Brooklyn Reel Fellows, the sale of war stamps and bonds would still be tremendous.

Now that the Brooklyn Reel Fellows have shown the way, other Reel Fellow chapters and amateur cine groups can perform a similar service for their country and for their hobby by promptly organizing and conducting "War Stamp Movie Shows." Some highly outstanding motion pictures have been produced by movie amateurs recently which ought to receive greater public exhibition. Here, then, is opportunity to display the fruits of artistic ability that exists in the ranks of the amateur movie hobbyist. Producers of these amateur films will gladly loan them for screening and HOME MOVIES will assist any responsible amateur group interested in contacting makers of such films.

War stamp movie show programs need not be confined strictly to amateur film productions. As in the case of the

Brooklyn Reel Fellows, professionally produced films may very well make up part if not all of the program. Today, it is possible to rent or purchase outright from a wide list of distributors, excellent 16mm. silent or sound prints of professional films in a wide range of subjects. Castle Films probably offers one of the best selections for war stamp movie show purposes in view of the timeliness of their subjects and the compact footage which allows for a greater variety of subjects on the program. Such films as Castles' "Surrender At Stalingrad," "Yanks In Action," "Battle for Tunisia," and "U. S. Carrier Fights Back," are made to order for war stamp movie shows. For, after viewing these pictures, every spectator cannot be but glad of the opportunity to buy war stamps and bonds to aid our nation's fighting men.

Animating Titles...

• Continued from Page 139

one half. In this case, 8 changes are made for each second of screening time, and two frames are exposed between changes instead of one.

When movable letters are used, a horizontal title board is preferred, with the camera suspended vertically above it, shooting down. In this manner the letters and objects can be moved about with comparative ease. When lettering is to be painted, each new letter can be painted on title between exposures.

A novel method of animating printed titles is accomplished by some filmmakers as follows: Two impressions of the title are printed. One is set up in the usual manner, and then covered with a plain piece of paper. The other is cut up word by word or in any other manner desired. The camera is started and after a few frames have been exposed on the plain sheet of paper, the first word which has been cut out starts to tumble in from the lower corner, photographed a frame or two at a time. When it reaches the approximate location of its counterpart, it is removed from the title area and the counterpart uncovered. The second word moves in in similar fashion, and upon reaching its location it, too, is discarded as its counterpart is uncovered. This continues until all words have tumbled in and their counterparts have been uncovered, thus revealing a nice, printed title, well centered and with lines straight, etc.,

Also, a title can be made to disappear by the same procedure.

A discussion of title animation should include a word about writing the title in sand and having a big wave sweep over it and wash it away. On the screen, the wave washes over bare sand, then disappears, leaving the title in its wake. This trick title effect is accomplished by filming with camera upside down and turning the film end for end before splicing. Try it next time you are at the lake or seashore.

Making family movies . . .

• Continued from Page 143

to the many books, magazines, and dime-store booklets on the subject.

For example, assume that we have movies of several relatives born under the sign of Libra. Preceding this group of shots, a title is inserted reading as follows: "For those born between September 23rd and October 22nd, their sun Libra tends to increase the social side of their nature, imbuing them with great love for the beautiful, a cheerful disposition, and independence." Most of those pictured in the shots that follow will resemble the astrological descriptions, but there will be exceptions and these, of course, will provide the humor. Our audience needn't know any of the people in our movies. His interest will be purely in the contrasts between those pictured and the horoscopic subtitles—much the same as if the movie was purposely staged.

Sometimes a humorous short can be made from a collection of family shots with a little editing and addition of gag titles. Ideas for these titles may be found in cartoon illustrations which appear in daily papers and in the pages of *Colliers* and other popular periodicals. One of the best descriptive gags I found for such a movie in a recent issue of *Ladies' Home Journal*. It follows:

Her: George has a remarkable appetite!"

'Nother Cat: Yes, his meals never bother him—except when he has to pay the check!"

Now, my friend Peter Prentice is a plump soul. He appears as if he always ate plenty, and frequently. My movie

It might be well to add that most of the procedures mentioned will be greatly improved if the lettering is done in white ink upon a black background, and the entire title then re-exposed upon a scenic or textured background, preferably a static one, since there will be enough motion in the animated title. A pictorial or figured background will tend to "cover up" any unevenness of motion, shadow lines, and ragged edges in the title that might otherwise show up on the screen.

shot of him only shows him walking down the street but I value it for personal reasons. He isn't known to my friends, so to screen this shot would mean nothing to them. But in order to keep this shot among my active, screenable reels, I made up a title of the above gag and cut it in before the shot of Peter.

"The Family Album Speaks" makes a good title for such a series of family and relative shots, and it suggests continuity. Film the family album in close-up, showing it being opened and move in closer with camera to reveal a title on the first page that indicates it wishes, in the scenes to follow, to air opinions of the people it pictures.

Another idea is to have one person, filmed in characteristic manner, introducing some person out of scene. The introduction dialogue is by title and the person or persons introduced appear in the scenes immediately following. Thereafter, introductions are by means of spoken titles, it being assumed that the person shown originally offering the introduction continues to speak. This innovation, of course, offers wide latitude for use of the humorous titles made up from gags such as the one I used for shot of my friend, Peter Prentice.

No matter how your family snapshots are re-edited and arranged for general audience showing, the titles will carry the interest and lend continuity. You'll find that re-writing a simple, two-line joke into a suitable title is really easy, once you get started.

Of course, we may run into difficulties later when Aunt Zenobia pays a visit and insists upon seeing the movies we made of her—and finds, somewhat to her annoyance, that we have introduced her with a gag that implies she is a gossip or attributes to her some other dubious characteristic. It may take a little effort to convince her the humor effect was worth attaining and that after all, it was all in good, clean fun.

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How to make enlargements...

• Continued from Page 145

of balsa wood of the correct thickness and cemented it to cigar box.

With my enlarging apparatus thus completed, next step was to make the enlargement. To do this, I removed lens board from my Graflex and inserted my ground glass in the film holder. Then, moving the Graflex toward the lens on cigar box until entire area was filled with image projected from the 16mm. test film, I locked my Graflex in place and prepared to make my first enlargement. While it becomes necessary to focus the cine lens carefully to insure sharpest possible enlargement, I also found that best results were obtained when lens was opened to widest aperture, i. e., $f/1.9$.

The negative obtained from this setup is a monochromatic translation from color to black and white. Therefore, it becomes necessary to use the slowest of Panchromatic film which is "color conscious" as well as fine-grained. It must be slow speed to give time to work and a minimum chance of fogging from stray light, and fine grain to minimize, as much as possible, the ever-present granular appearance of negatives enlarged beyond their optical limits.

The illustrated enlargements were first projected on 4"x5" Panatomic X. These were exposed for one second at $f/1.9$ and developed in Agfa 17 for 11 minutes. Thus, they were over-exposed and given a minimum of development. By so doing, values were compacted and harsh contrast avoided. In making my enlarged prints, I used the two-developer technique which enabled me to control further graduation of values and contrast. Number 3 Brovira paper was used for the prints—a very contrasty paper with lots of sparkle. I found using the diffusion enlarger eliminated much of the arti-facts and lessened necessity for retouching necessary afterwards; that it tended to disperse grain and softened and lent more graduation of tone.

One precaution that must be taken in making enlargements by this method is to paint all surfaces, facing the unexposed film, flat black and to cover the area between camera and cine lens with a black cloth such as a regulation focusing cloth, in order to shut out all stray light and prevent fogging film. I found it practical to use the focal plane shutter on my Graflex in making the exposures, otherwise it became necessary to time the exposures by count and to make the exposures by switching the light on and off.

Of course, not every movie amateur wanting to make frame enlargements will have a Graflex at his disposal for a setup of this kind. However, other means may be used just as successfully for either 8mm. or 16mm films. The essential elements for making movie frame enlargements are: (1) suitable light source; (2) film gate and lens; and (3) cut film holder. Mounting all three on a baseboard, similar to the arrangement described here, will enable anyone to make good enlargements after a little practice.

Essentially, the principle consists simply of projecting image of the 8mm. or 16mm. frame upon a piece of panchromatic cut film; developing the cut film; and making a paper print.

Guard against fogging the cut film. This means housing the light, painting all surfaces black and working in the dark after focusing image on film holder panel and until exposed film is placed in a light-tight box to await developing.

Amateur film reviews...

• Continued from Page 136

ence in trying to kill the rat, she takes the pistol from him to have a try at it and nonchalantly kills the rat with a single shot. There's not much plot to this, but it is an illustration how—if you want to make movies of the family in natural action instead of stiff, posed shots—you can, by using just a little imagination, turn out a very interesting reel of pictures.

Produced by A. O. Furnans of Detroit, Mich., the picture runs 50 feet in 8mm. black and white film. It has been awarded a 2-star merit leader.

Reader Speaks...

• Continued from Page 132

its kind in the United States. We, of our staff, are mill workers and we are doing this service free for our boys and girls. The letters we receive are from our boys all over the world.—William F. Bartlett, Secy., 1569 Club, Benwood, W. Va.

Windbacks

Gentlemen: Have any of your readers designed and installed a backwind in the model K-8 Keystone camera? Will appreciate hearing from them with plans and suggestions.—Larry Otis, 628 Firestone Blvd., Norwalk, Calif.

(Reader's communications with suggestions are invited.—Ed.)

TITLES

By EDMUND TURNER

THESE title cards, which are a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titles or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement.

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Victor Model 5, critical focuser, with 1" Cooke F:3.5 fixed focus, 1" Wollensak F:1.5 focusing mount, 3" Berthiot Tele F:3.5, case, \$157.50.
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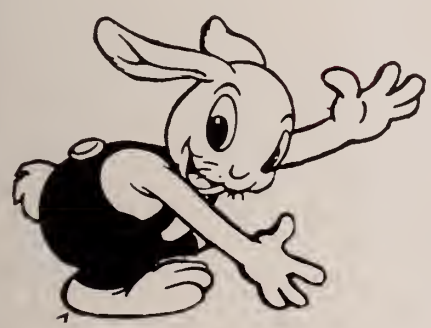
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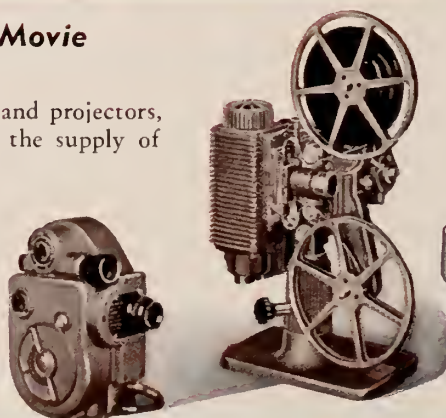


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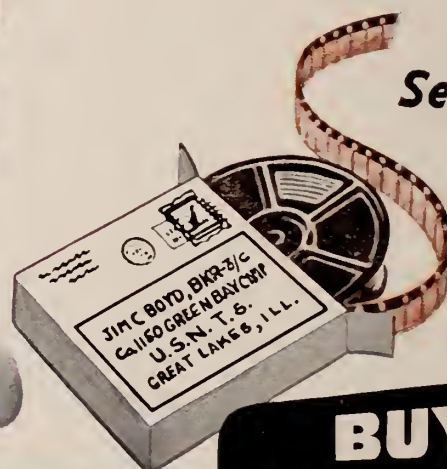
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home MOVIES

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J U N E

1943

NUMBER 6

VOLUME X



REEL FELLOWS

A friendly fraternity of
movie amateurs spon-
sored by Home Movies
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bership is invited.

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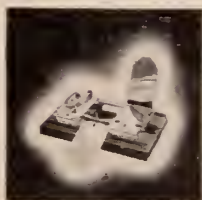
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First Aid!

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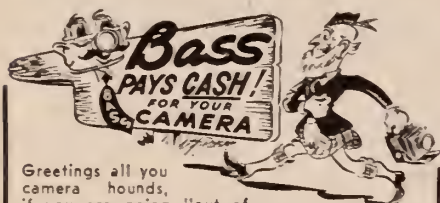
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Information PLEASE

Frame Enlargements (Robt. F. Miller, Lorain, Ohio.)

Q: A friend who has a photographic enlarger and dark room has agreed to make up some frame enlargements from my movie film. He would like to know if you have any advice to offer as to correct exposure to allow in making these enlargements. He plans to use Triple-S pan film with a G-E Tungsten speed of 200.

A: So many factors must be considered when making up enlargements in the manner described that it is almost impossible to give dependable exposure data. We recommend that your friend employ the old reliable test-strip method to determine correct exposure—same as he would do in determining exposure for a paper enlargement. He can lay a piece of cardboard over the cut film, exposing only a narrow strip, say 1/2" in width, then move cardboard to expose an additional strip until several exposures have been made on the one panel of cut film. Developing the film will enable him to determine the correct exposure by close inspection of the various strips.

Lap Dissolves (Jos. H. Gawler, Washington, D. C.)

Q: From time to time, I have noticed mention made in HOME MOVIES that lap-dissolves can be made successfully with the Eastman model 90 Magazine Cine Kodak. I presume this is accomplished by fading-out, turning magazine over, capping the lens, running off the amount of film used in the fade-out (the winding-back process), then replacing magazine in original position and fading-in on the next scene. However, when I mentioned this procedure to my local camera dealer, he warned me that such practice would result in scratching my film.

A: We have seen hundreds of lap-dissolves made in this way and know of no instance where the process caused scratching of film.

Ground Glass (R. O. Lund, Bremerton, Wash'n.)

Q: I have constructed a through-the-lens viewing device for my 8mm. Magazine camera, but am having trouble locating a suitable glass material to provide the viewing image. I have tried various grades of flashed opal glass but except for extremely bright scenes viewed when my lens is opened to f 2.7 or f 1.9, there is not sufficient light reaching the glass to enable distinguish-

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

ing image. Now I am using a piece of ground glass such as used in a 5"x7" view camera, but this is so grainy it is almost impossible to tell when lens is in sharp focus. Can you recommend a more suitable material for the ground glass?

A: Your best bet is to obtain a piece of matt-finish celluloid. This is thinner than glass and the rough side is of much finer grain than the finest-grained or sand-blasted glass. Write to Celluloid Corp'n. of America for this. (See your telephone directory for nearest branch office address.)

Where ground glass only is available, try oiling the ground surface with a few drops of mineral oil, rubbing it in evenly over surface. This will improve transmission of light through glass, sharpen up the image.

Split-Stage Shot (Ben J. Perlman, New York, N. Y.)

Q: I would like to know whether or not a mask or split screen is necessary in order to film a double exposure of one person. I tried to get the desired effect without using the mask, but in the final result, the film has a hazy, washed-out appearance on the screen.

A: We assume the effect you desire is dual or split-stage shot in which the same person appears as "twins" on the screen. This effect does require use of a split mask unless the shot is made against a black velvet drop. See page 148 of the May issue for a suggestion you may use for this purpose. It involves use of typewriter titler and placing of simple paper masks in the title card holder.

Dupe Prints (Henry C. Woltman, West Brighton, N. Y.)

Q: In making a duplicate copy of a reversal print on reversal film, what causes the finished dupe print to be slightly out of focus?

A: When making duplicate prints it is necessary to thread films into printing machine with emulsions in contact—i.e., with emulsion of raw stock facing emulsion of negative or existing reversal

• Continued on Page 191

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REVIEWS... *of Amateur films*

B y J . H . S C H O E N

"FIGHTING the War At Denny's House" is an excellently photographed picture depicting the average family's trials and tribulations during war time. The children want to go for a ride in the family car but Dad finds its out of gas. Dad mixes himself a cooling drink, but can't have enough sugar to make it sweet.

Two faults predominate in the picture, however. One is that the filmer often held his camera on some of the action too long and most of these scenes were not trimmed at time of editing. The other was lack of sufficient rehearsal of the cast to insure more natural performance before the camera. The children, especially, are obviously being directed from the camera.

Regarding the first fault, the camera should never be held on the action longer than necessary to record the part most important to the story. Allow just enough footage to get the idea across, then cut directly to the next scene.

Use of more re-action shots of the children would accelerate continuity.

The picture runs 400 feet in 16mm. black and white and was produced by Edward C. Denny. It received a 3-Star merit leader.

"The Campbells Are Coming" is premised on a good story idea that involves a father, mother and their twelve-year-old son. It is one of those Sundays when Dad wants to take it easy, loaf and read the Sunday paper, etc. Son isn't in the mood to do much either. The phone rings, and mother announces neighbors are calling—evidently some unlikely by Dad and son—for they indicate lack of enthusiasm. However, mother orders them to wash and dress while she tidys up the room.

The day wears on and Dad and Son

sit dejectedly reading while awaiting the expected visitors. Dad, meantime, gets a bright idea, letters a sign and tacks it on the front door. Resuming his place in the parlor, he continues reading. Mother, meanwhile grows alarmed by neglect of visitors to show up. Comes evening, and she goes outside to see if her guests are coming up the walk. It is then she discovers the reason. Dad hung a "Smallpox" sign on the front door. When she confronts him with his trick, she smiles as if to indicate she didn't especially care whether the visitors showed or not, kisses Dad affectionately.

In this picture where the lapse of time of a whole day was to be conveyed, it should have been shown in interval sequences or some time-lapse device should have been employed to make the progression of time more clear. The simple use of a close-up of a clock would

have suited the purpose, regardless how often it had to be repeated.

In the picture, the story has progressed considerably before it is evident that many hours have passed. In other words, the camera plays almost continuously on the trio seated in the living room instead of cutting back and forth to some device as suggested above.

Photography of the interiors is very well done. Titling is a masterful job, especially execution of the dissolves, wipes, etc. The picture runs 100 feet in 8mm. black and white and was produced by Louis C. Muller. It has been awarded a 2-Star merit leader.

"Boyhood Days" is a 3-Star 16mm. Kodachrome movie produced by W. H. Nordin, a one-time Movie of the Month winner. Two boys take a trip out into the country with their dog. Bringing along their fishing poles and lunch in a

• Continued on Page 192

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

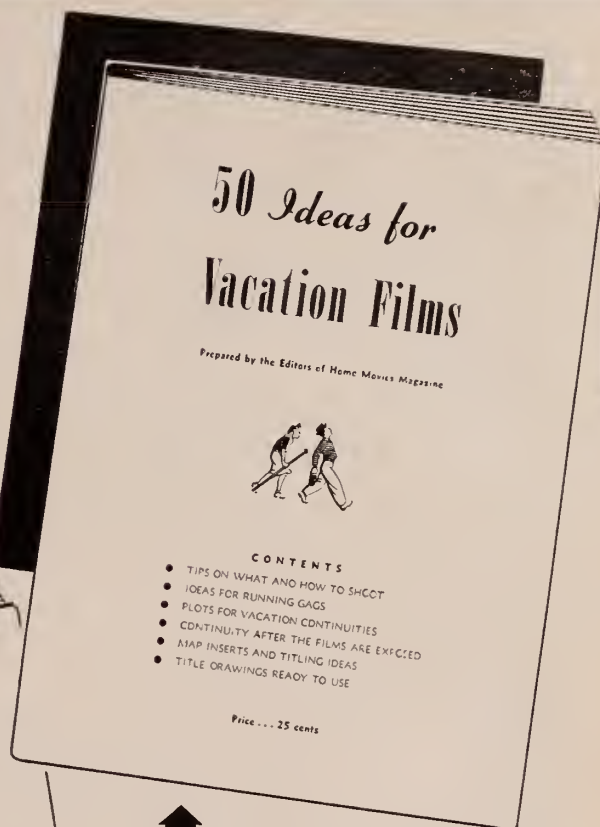
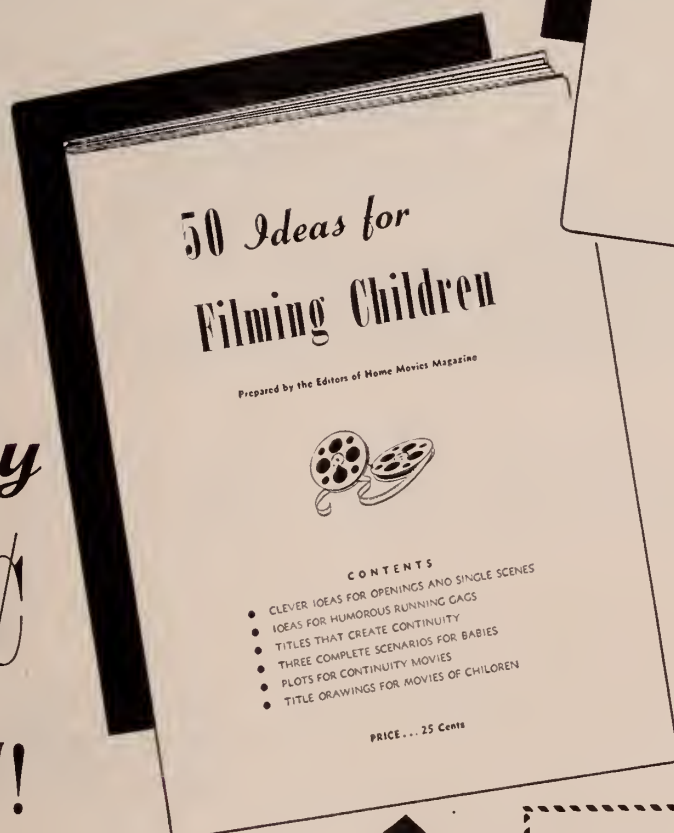
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If your problem is lack of filming ideas these two booklets will supply what you need! They're packed with practical home movie plots that are easy to shoot and certain to make your movies more entertaining.

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Anyone can make movies of kiddies, but how many start filming with any idea of interesting continuity? Here's a new book filled with filming ideas for children's movies, published at the request of thousands of HOME MOVIES' readers who recognize a need for such helpful service. Don't shoot another foot of film until you've read this book—gotten an idea that'll make your children's movies the talk of the town! Its complete, too, with several art main titles. Only 25c, postpaid.



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—turn their binoculars this way!

In the meager security of a rubber raft, survivors from a lost plane count ahead: How many more days will their food and water last? They count back: How many days have they drifted—away from their chances for rescue? Count their chances to live:

Then—so far off, it can barely be identified as one of our own—a single plane.

Saved? Not yet!

Only with binoculars could the men in the plane possibly see them.

Those on the raft, fliers themselves, know that. Know that they have not yet been seen, or the plane would be heading towards them now. Fear that

those up there who are using binoculars are too intent on sighting their objective to spot that tiny raft.

If so, their frantic waving is as futile as their shouts, and only prayers can help: "Please, Lord! Turn their binoculars *this* way!"

Every minute of every hour of every day and night, our men are using binoculars to save lives, uncover ambushes, expose snipers, warn of submarines, sight enemy aircraft.

Wherever your boy is, binoculars are keeping watch—helping him and his comrades to destroy our enemies, and hasten Victory.

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HOME MOVIES

Published in Hollywood

JUNE 1943

PERHAPS you have already started your Victory garden—probably have enjoyed some of the vegetables from it already. But have you started your Victory Garden movie? It's not too late to begin filming your garden or that of your neighbor for it offers a subject for year 'round filming and a wide variation of approach.

Most of us will choose to film the subject in other than a strictly serious vein which means we'll follow the progress of our garden from a humorous angle. Many of us planted Victory gardens last year so we have a year's experience to draw upon for our plot. What was there about the work in the garden last year that made it so much fun? What were the incidents involving our friends that we talked about long after our garden ceased to exist? Let's reminisce a bit.

First there were those neighbors who paused to belittle our venture, offer advice, or perhaps take a turn at the shovel or hoe. Invariably there was the wiseacre who "knows soil" and predicted our garden plot doomed to failure—adding that he'd never be caught planting a garden there. All of these incidents can be re-enacted again this year, purposely staged to give our garden film a humorous twist.

Suppose we select our cast and start shooting our Victory garden picture this week end. There's the hapless husband who'll spade the garden reluctantly, prodded by a scheming wife whose sole aim in planting a garden is the opportunity it affords to display before her neighbors, chic gardening togs purchased especially for the occasion. Or we can show the husband, a little too ambitious, perhaps, marking off a large plot of ground to spade, then gradually shortening his lines as he finds spading tough going, until at last its down to a little two by four plot.

Let's show the wife decked out in gardening togs, too pretty for soiling, going about the business of planting seeds, hoeing, watering, etc., in a coy, if not too dainty manner. Let's "hoke it

up," as they say in Hollywood, and make it as humorous as possible.

Of course we'll want to ring in the neighbors on the fun, so we show the wiseacre sounding off about the poor soil, etc. Insert a title in which he seriously says: "I ain't gonna waste no time on a Vict'ry garden!" then cut directly to a shot showing this same fellow being handed a spade by his wife and ordered to start digging.

Another variation of this type of character is the neighbor who knows all about gardening and tells us we're planting too early, that our rows are too far apart, that we're putting in seeds too deep, weeding wrong, thinning plants too much or not enough and so on. We listen first to one then the other until we don't know whether we're coming or going!

We'll picture those other neighbors, too, kindly friends who stop by to lend

a hand or enthuse over the progress of our planting. Here we must avoid posing and prevent our friends from appearing self conscious before the camera. So we give them something particular to do and gently remind them not to look at the camera. What more natural way can we picture the prized results of our garden—those luscious red radishes, long carrots, plump turnips—than to have a neighbor or member of the family actually pick them and hold them up to see. (Followed by suitable closeups, of course!) And later, at "harvest time," people again add interest in little acts of neighborliness when we bring over a head of lettuce or perhaps a dozen ears of freshly picked corn for their table.

And now for some gags that will add humor to our film. Many of these can be filmed later in the season. The back-

• Continued on Page 189



• Victory gardens are as rich in filming opportunities as they are in vitamins, so if you're wondering how to keep your movie camera busy this summer, consider the summer-long activities your garden affords.

Let's film our VICTORY GARDEN!

B Y P E T E R S . B E Z E K

YOUR PROJECTOR

How to lengthen its lifeline . . .

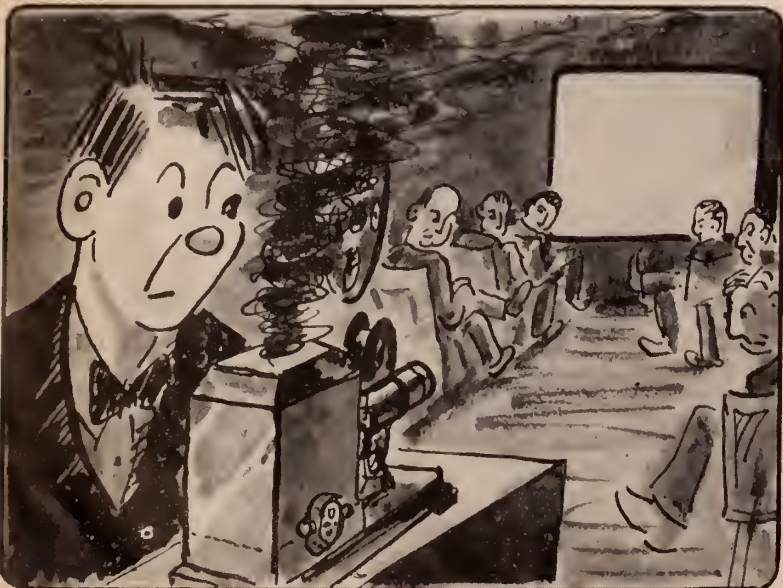
Manufacturing has stopped and replacement parts are scarce! So take care of the one you have...

By WILLIAM J. GATTI

Illustrations by the Author



• Too much oil is as harmful as too little. Apply oil sparingly to projector as directed by the manufacturer—but oil it regularly! (Below) Projectors don't smoke but the lamps do and when inside of projector bulb becomes too black, light volume reaching screen is reduced considerably. Replace blackened bulbs and increase screen brilliance.



NOW that production of projectors for civilian use has ceased for the duration, your projector becomes more valuable than ever as a piece of equipment that cannot be immediately replaced nor replacement parts readily had for it. It is timely, therefore, that every projector owner go over his machine carefully now in a minute checkup with the object of prolonging its usefulness.

Most projectors, silent as well as sound, are seeing increased use. Screening of home movies is more frequent in homes, now that gas rationing curtails other activities, and an increasing number of movie amateurs are regularly showing civilian defense and O.W.I. films in public screenings. Unless these projectors are oiled and inspected at regular intervals, some of them are apt to fail and then it may be the storeroom for them for the duration.

It's easy to procrastinate on this inspection and oiling business, so let's make it a point to get out our projector tonight and check it over. Let us divide the check-up according to the six most important points as follows:

OIL: Oil can either be an aid or a hindrance to smooth operation of any projector. Some believe the more oil they put on a projector's bearings the longer the machine will last. This is far from the truth. Play safe and apply only the amount specified and at the frequency specified by the manufacturer. Too much lubrication will invariably cause oil to be transferred to the film as it passes through projector; cause dust to collect on oily areas to clog gears or scratch the film.

If inspection reveals dirt and dust have already collected, this should first be removed with a solvent such as carbon-tetrachloride applied with a discarded toothbrush. After this cleaning, oil may be applied according to manufacturer's recommendation.

Projectors equipped with lubrication tubes that carry oil to remote parts of the mechanism, as with Eastman projectors, should be carefully checked to make sure these tubes are not clogged. A pipistem cleaner is a good implement for this job. If a gummy residue has accumulated in the tubes, it may be dissolved with carbon-tetrachloride solvent.

It is unnecessary and inadvisable to remove any gears or other moving parts in order to lubricate the machine. Most projector mechanisms are "timed" at the factory and to attempt to remove any part may result in having to return it to the factory for adjustment.

ILLUMINATION: First step is to check the projection lamp. If it's badly blackened it's not rendering efficient service and should be replaced. Otherwise check filament position to make sure lamp is seated for maximum light efficiency. Many projectors provide adjustment of the lamp base so lamp may be moved to bring filament in line with exact center of condenser lens. This adjustment is made with the room darkened and the projector focused upon the screen. Where lamp is out of focus, a dark image similar to pattern of the filament will ap-

pear on the screen. Moving the lamp forward or backward or to either side will bring it into proper focus and it should then be locked securely in this position.

BELTS: If take-up and rewind belts are covered with oil or dirt, remove them and clean with solvent applied with toothbrush. After considerable use, spring belts may stretch and render inefficient service. This may be remedied by shortening the belt, removing a small section, then splicing it together again. There's a right and a wrong way to do this, of course. Using a pair of wire-cutting pliers, shear the belt at desired point, then bend the last loop on the trimmed end so it may be opened and hooked into loop at opposite end. Don't stretch an old spring belt unnecessarily or you'll have to trim it again, reducing its resiliency and its efficiency.

OPTICAL SYSTEM: Optical system of your projector consists of the projection lens and a condenser lens. The latter is so concealed in some projectors that many owners do not know it exists. Projectors, like the Filmors, provide a removable slide for the condenser lens making it easy to remove and clean it at frequent intervals. Usually this lens accumulates a hazy film on both surfaces and this tends to reduce volume of light reaching the screen. Remove this lens, where possible, soak it in warm water to which soap has been added and dissolve the coating on both surfaces. Dry thoroughly, polish and replace in projector. Where condenser is fixed permanently in projector, it may be cleaned by rubbing with a soft cloth moistened in warm, soapy water.

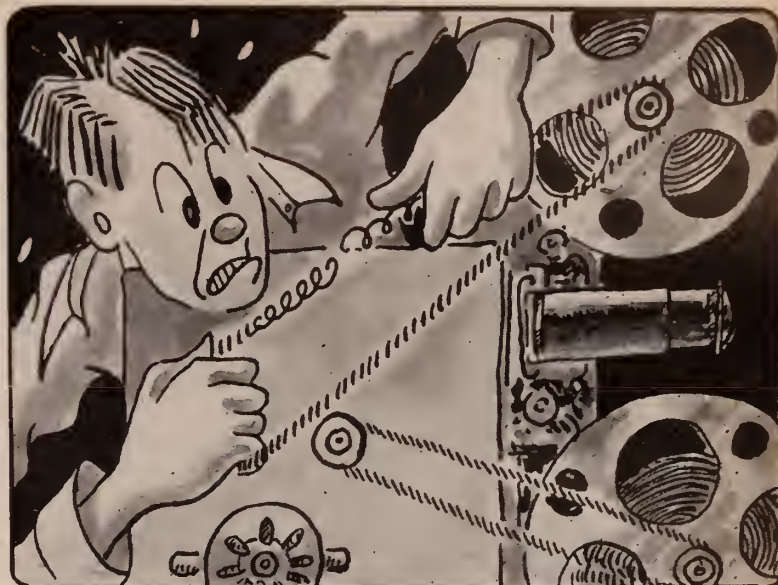
The projection lens may also accumulate a film of dirt on the surface of both elements. However, extreme care should be used in cleaning projection lens in order to avoid scratching lens' surface. Where possible, use lens tissue or Kleenex unless an extremely soft cloth, free from lint is available.

It often happens that a film of dirt will accumulate on the inside surface of both lens elements, especially in the cheaper lenses where elements are retained by spring clips instead of threaded retaining rings. Unless the interior lens surfaces are badly coated, it is advisable not to dismantle the lens to clean them. Often the elements are set at a precise point or in a certain position for maximum efficiency. Failing to put the lens together properly after cleaning might render lens useless.

OPERATION: After cleaning and oiling projector and polishing lens, next step is to check its operation. This is best done with machine set up ready for projection on the screen. The most important check, perhaps, is that of operating speed. It is surprising how many silent projectors are regularly operated at speeds from 12 to 24 frames per second. If yours is a silent projector it should operate normally at 16 f.p.s. for best picture results. A way to insure this is to make a test to determine at what point on rheostat projector runs at exactly 16 f.p.s. and to place a mark on the rheostat at that point as a guide for future operation of projector.

A simple method for checking speed is to take a strip of film and punch a hole every eightieth frame, until four or five holes have been punched. This is based on fact 8mm. and 16mm. film travels at rate of 16f.p.s. Eighty frames equals five seconds at this speed. Splice the piece of film together to form a loop, thread it in machine and project it on screen. Using an electric clock or watch with a second hand as a time piece, count the seconds between flashes of dots on the screen and regulate speed through rheostat until the dots appear at intervals of exactly five seconds.

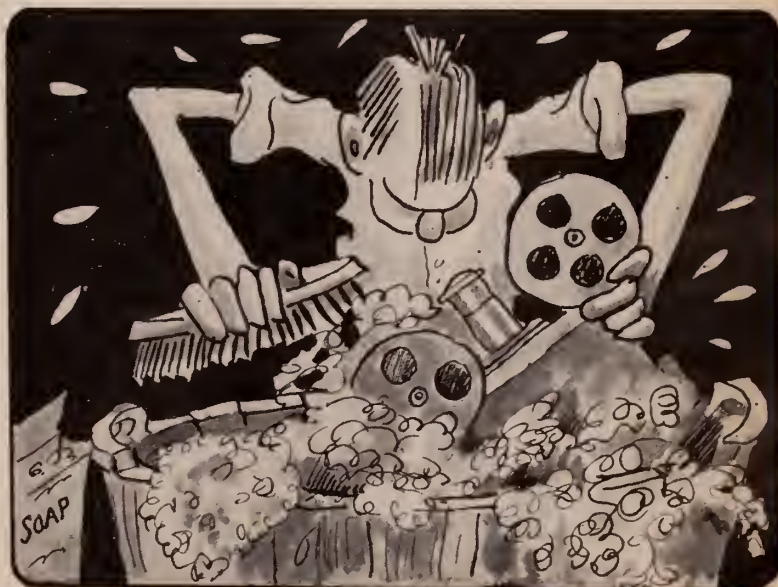
Flicker is the result of projector running too slow and while flicker is not always noticeable during projection



• Stretched belts reduce efficiency of projector as do those coated with oil or grease. Clean them, then shorten if necessary, using pliers to cut and form a durable connecting loop.



• Blowing dust off projector lens is a lazy man's way of doing it. Use a soft cloth and warm water to remove the hazy film that regularly accumulates on both lens elements. (Below) Of course your projector needs cleaning regularly, but not with soap and water. Use gasoline or carbon-tetrachloride and a soft brush to remove grease, dirt and oil residue.



• All faults usually encountered by the beginning home processor are easily overcome, once understood, and creditable processing eventually results.



Processing bugaboos and how to avoid them

By G E O R G E W . C U S H M A N

MOVIE amateurs who have attempted home reversal of movie film know that although the process in itself is relatively simple, initial results are not always what they should be. With a little practice, however, and a careful check of all factors involved, better and cleaner work is ultimately turned out and eventually a creditable film soon becomes the result of an evening's pleasure in the darkroom.

It shouldn't be construed that the first attempt at home processing nets unsatisfactory results—that the processed film will be yellowish, flat in tone, or full of streaks, although these frequently mark the amateur's initial efforts.

The shortcomings of home processed film are easily recognized when the film is projected on the screen, but the cause and how it may be avoided may not always be understood nor readily determined from text books.

Some of the most common home processing troubles can be explained by this writer who believes he has encountered most of them. Let's begin with those disappointing streaks. Streaking is invariably the result of a number of factors, the most important of which is the processor's habit of stopping co-

tation of the film drum during development of the film. Once the drum (or reel, whichever is used) is placed in the first solution, it should be completely and continuously agitated until the final rinse is finished. Stopping the film only for a moment's inspection at some stage of the process allows the developing solutions to act longer on some parts of the film than others; allows "running" of the solutions on portions of the film not submerged; and permits uneven exposure of the room light. The answer to this problem is to keep the film *moving* throughout the entire reversal process.

Another cause for streaks is solutions which have not been thoroughly mixed. Stir all solutions thoroughly, very thoroughly, before pouring them into the developing trays, otherwise solution strength may vary in different parts of the tray, producing uneven densities and streaks. The light-flashing method has frequently been blamed as a cause of streaks, but this has yet to be definitely established. However, without doubt better results will be obtained by turning the room light on as soon as the film has cleared in the bleach and leaving it on for the remainder of the process.

Old solutions can also cause streaks. Old solutions will sometimes have just enough "punch" left to work on the emulsion for a short time and then give out completely. If in this short period the action of the developer has not been even, streaks will result, and prolonged development will not correct the situation since the old developer is too exhausted to smooth out these streaks. Use only fresh solutions and fresh chemicals. By all means use a fresh bleach solution each time. Another cause of streaks can be eliminated by pre-soaking the film in plain water. Plunging the film directly into the developer will cause it to work unevenly.

Closely associated with streaks are stains and yellow smudges. Practically all yellow stains are caused by some object touching the wet emulsion before or during the bleaching process. Smudges usually turn out to be finger prints, nearly always caused by the over-anxious worker picking up the film to see if the image has yet appeared. Let that enthusiasm wait until the film is projected! It is a temptation, but it's better than a film full of yellow smudges. Once the film is wet, don't touch it, or allow anything to contact emulsion until near the end of the final rinse. That these stains are caused in this manner can be easily proved by merely touching end of the film firmly with the finger once just before the film goes into the bleach. When dry, a yellow, unremovable stain will be found at this spot. When touched after the film has been cleared, uneven development will be found at this spot. If the film must be touched during development, handle it by the edges only.

A most confusing result is obtaining a film that is too light or too dark. The beginner doesn't know whether to blame this developing procedure, or incorrect exposure. One way to get straight on this is to expose, prior to processing, a few frames of the film directly to the sky with the camera lens removed or opened to its widest stop. This exposure will make it possible to judge quality of the reversal job. The frames thus exposed should be absolutely clear with no veiling or coloration of any kind when processing is completed. The edges of the film should be opaque—almost jet black. If this extreme con-

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SOONER or later, every one who owns a movie camera wants to make a really ambitious picture with a story plot, a cast of characters, etc.—a photoplay patterned after the Hollywood product. Many excellent amateur photoplays have been produced that have won favorable comment on their artistic and cinematic values. Such pictures were successful not because the amateur producer was exceptionally gifted or because he had the most lavish and expensive cine equipment, but because they were based upon a sound story plot with plenty of action and human interest.

If we are to produce a successful photoplay, one that will win wide audience acclaim and, perhaps, one of the several annual national awards, the first step is to find a good story. The next step is to transform that story into continuity form—the scenario or shooting script which is the movie producer's blueprint. Knowing the elements of a good motion picture continuity and how to bring them out in photographing the photoplay is one of the first essentials of successful story-film production. While the silent amateur photoplay must compete with the sound pictures we're all accustomed to today, the absence of sound is by no means a detriment. The silent picture, if it possesses good story qualities enhanced by ample pantomimic values, is still excellent entertainment for any audience.

When we undertake to build a house, there must be a carefully prepared set of plans if the structure is to be successful. If appearance of the completed house is to be attractive, those plans must follow certain accepted fundamentals in modern construction and design.

Similarly, when we undertake production of an amateur photoplay, we first must have a carefully developed continuity containing all the best dramatic elements of our story—drama, suspense and human interest. Indeed, a well developed continuity is the most important factor in creating a good picture. It is almost impossible to shoot a picture indiscriminately "off the cuff" and have all the scenes necessary at editing time to make a smooth and interesting picture. The picture must first be visualized and worked out on paper.

Without sound as an added means of

BLUE-PRINTING YOUR PHOTOPLAY

B y G A L E N E B L E T T

telling the story, the amateur photoplay must be told in terms of the camera, that is, the thoughts that cannot be photographed or expressed in spoken dialogue must be indicated in action. Pantomimic values, therefore is the first requisite of the amateur photoplay.

Next in importance is development of characterizations. Probably no other phase of the amateur screenplay is so little understood as characterization. Too often a person is cast in a part for which he is unsuited by appearance and action or he is given none of the business to do that develops the character of the role he represents. Selection of actors, of course, is an individual problem of the producer, but writing-in characterizing bits of business in the screen play is an important detail in developing the continuity.

If our character is to be portrayed as cruel, we must give him something cruel to do rather than merely state his

quality in a sub-title. Rather than insert a title: "Mary's husband was a grouch—" we show him in the various scenes acting like a grouch and we have him maintain this demeanor throughout the picture unless, of course, the plot calls for the husband to change. Each character in the picture should indicate his characterization by appropriate action and bits of business peculiar to the role rather than have it indicated in subtitles.

With the importance of characterization established, let us proceed to the process of unfolding our story in continuity form. The four progressive stages of a screen play are (1) the exposition; (2) development; (3) denouement; and (4) the climax. If, when preparing our screenplay, we will keep these steps in mind, our play will arrive more readily and logically to a successful conclusion.

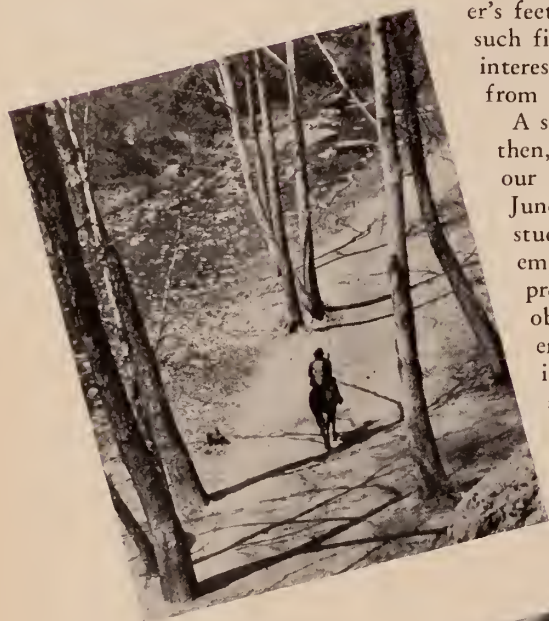
• Continued on Page 187



• A carefully prepared continuity enables the director to stage each scene with assurance that none of the details important to plot development are overlooked at time of shooting.

CAMERA ANGLES -- *filmless*

practice project for June



ONE of the things that makes theatrical movies everlastingly fascinating for all of us today is the constant development of new techniques in cinematography. Today we have fades, dissolves, zoom shots, etc., that lend a powerful driving force in delineating a story or message on the screen.

In the beginning, most motion pictures were filmed from virtually the same camera position, that is, the camera was invariably set upon a tripod fixed at one height, and all scenes were shot with the camera mounted approximately 65 inches above the floor or ground—at about eye level of the cameraman. One of the earliest cinematic innovations occurred when an inventive cinematographer set up his camera below the customary tripod height to film an action shot from a low angle. Closeups, fades, dissolves, zooms, etc., stemmed from this initial digression from early-day cinematographic practice.

Angle shots continue to be an interest-stimulating artifice of cinematography—a cinematic device not altogether understood by some amateur movie makers. One need only to recall the many home movie films in which every scene was shot with the camera hand-held at eye level and with the film-

er's feet on the ground. The makers of such films have yet to learn the added interest created by filming a scene from a new and unusual viewpoint.

A study of new camera viewpoints, then, becomes a fitting subject for our Filmless Practice Project for June. Skeptics as well as the more studious devotee may take their empty cameras afield for a day and prove to themselves, simply by observing scenes through the camera viewfinder, what a lot of new interest can be created in a scene merely by shooting it from a second-story window, a

beauty by filming it from a high elevation that enabled the camera to catch the interesting pattern of tree shadows and the curve of the path and the stream. It is easy to visualize how all of this would be lost in a scene shot from a hand held or tripod-mounted camera at ground level.

Most amateurs are aware of the impetus closeups add to any motion picture. But there are closeups and closeups—some ordinary, some downright compelling in artistry. The second picture—the low angle closeup of the man with binoculars—is a fine piece of composition. Next time you are about to shoot a closeup of a person, try lowering the camera and shooting from the side, about three quarter profile position.

Another good low angle composition is that of the boys flying a kite. Interest is centered on the lads and extends to the object of their play—the kite. Imagine how much of this interest-compelling value would have been lost if picture had been shot with the camera at eye level. Or test a similar composition yourself with your camera viewfinder.

Many readers have written the editors expressing delight for the inspiration these filmless practice projects have given them and for the improvement such practice has brought about in their personal movie making. Some admitted it sounded silly at first that anyone could take an

• Continued on Page 192



high branch of a tree, or by shooting from a low angle while lying flat on one's stomach.

Now, of course, it is possible to go overboard on odd angle shots, but angle shots, like any other cinematic device, must be used with discretion like spice or salt or pepper. Let's look at the three pictures on this page—angle shots all of them. In the first picture a rather commonplace scene is given new



• Pictured are three compelling angle shots—scenes filmed at interesting camera viewpoints. Note detail of tree shadows and curve of stream and path in top photo. These would be missing in shot made from normal ground position. In center is a fine, low-angle closeup, and at right, another low angle shot that captures the spirit of kite flying time.

• Before cutting and splicing in a title, care should be exercised to determine the exact frame where title should begin for best possible effect.

IN recent issues, the writer has covered the mechanics of home movies titling — composition, lettering, backgrounds, photography, and development of the title film. Each of these are important to successful title making. Yet the skill and care that is put into each step of the mechanical phase of title making goes for naught if the titles are spliced into the film in a careless, haphazard manner.

The effectiveness of a title job well done lies not altogether in colorful backgrounds, ornamentation and trick effects, but also in proper placement of the title in the film. We still see a great many amateur films in which descriptive titles are cut in too early or too late, or spoken titles inserted after a person is seen speaking the words. It is a wise and skillful movie maker who knows at exactly what frame to cut in a title—yet this skill is by no means reserved for a few. Any amateur can do it after a little careful study and experimentation with his films.

It is unfortunate that more movie amateurs do not have opportunity to see some of the old silent motion pictures as a means of studying good titling technique. This technique, as applied to amateur movies, is no different than it was in the old silent days for theatrical motion pictures. Timing a title properly would step up interest, accent a dramatic effect, or motivate the plot just as it will for the amateur's movie of today.

It frequently happens that even after a most thorough analysis of a film, a set of titles are made that, after being spliced into the picture, create a change in the film that wasn't counted on. Sometimes this is due to the tendency of titles to slow down the action caused by the title cutting into the action and momentarily withholding it from the audience.

ARE YOUR TITLES PROPERLY PLACED?

By GEORGE W. CUSHMAN

For example, an untitled roll of film on the subject of deep sea fishing may appear a superb job of filming as it unfolds on the screen—action swift, tense, exciting. To the lay fisherman, the action as pictured needs no explanation. The filmer, however, decides to add titles for the edification of his family and friends. And then what happens?

What was originally a highly interesting picturization of deep sea fishing has become a slower, less interesting series of fishing scenes. The titles, though necessary, have changed tempo of the film—have stolen the tense, exciting atmosphere the film contained before it was edited. Close analysis shows that

the trouble lies in unwise placement of titles. Titles should not have been cut in in the midst of action. And this brings us to three important rules of title insertion.

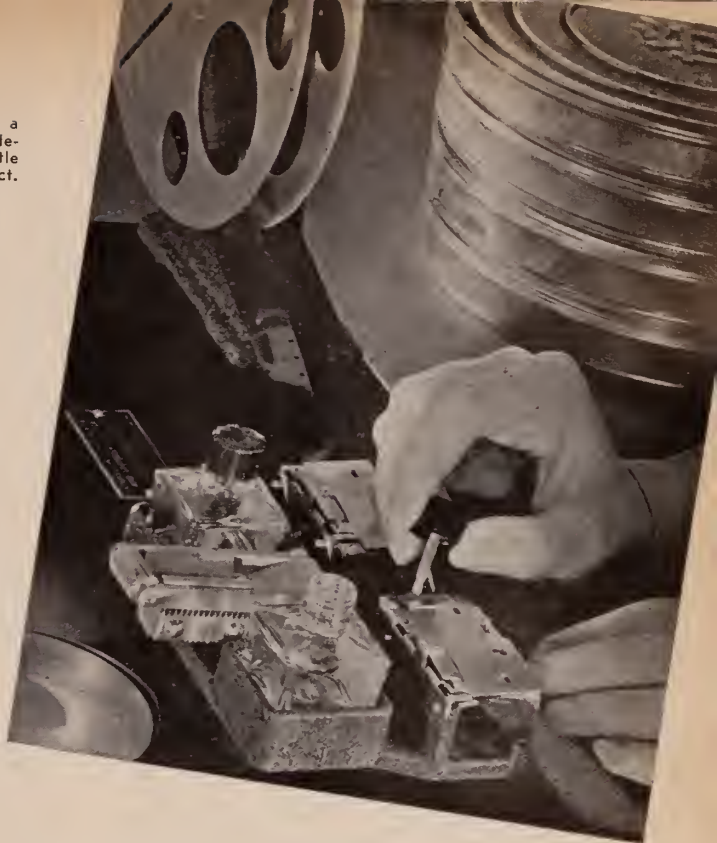
Don't use a title where it will interrupt interesting action.

Don't allow a title to interfere with the suspense the action is creating.

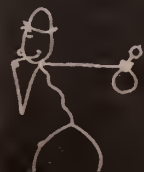
Don't permit attention of audience to lag by too many titles, or titles that are too long. Fast action requires the tersest of titles.

Often a title which looked good on paper will have to be re-written and re-filmed. The message it is to convey must

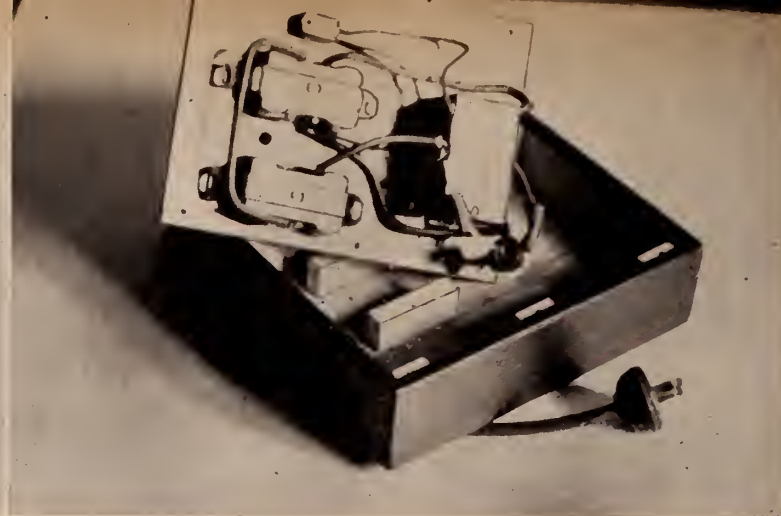
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"I have brought two-bits worth of candy."



• Most amateurs err in splicing in spoken titles. A spoken title should begin four frames after the person begins to speak and should end about four frames after person is shown finishing speech. In the instance pictured here, a direct cut was made from the title to the person spoken to, reducing footage and advancing the action.



• Two views of author's voltage control box for photofloods. Note simplicity of wiring, a task readily performed by any amateur handy with tools.

LENGTHEN LIFE OF YOUR PHOTOFLOODS

B Y H . A . H E N S E L

THE government's freezing of photoflood lamps makes it imperative that we treat those we already have with kid gloves—that we nurse them along to gain the maximum in minutes of life from them. In order to do this, we can no longer burn photofloods carelessly at full brightness while focusing, rearranging a scene or moving the camera to a new position. We've got to "save 'em" exclusively for shooting pictures.

One method for prolonging life of photofloods is to use a voltage control box that permits burning the lights at reduced voltage between takes, thus

prolonging their life. As you know, the life of photofloods is quite short—2 hours for the number 1 and 4 hours for the number 2. But by stretching these hours out over a period of time in short intervals of burning, the lamps will last a surprisingly long time. Cutting the voltage or dousing lights entirely between takes will make them to last even longer.

A photoflood-saving switch box such as pictured above is a simple apparatus that any amateur can build. It will accommodate a maximum of four No. 1 photofloods. By throwing the main switch A (see diagram) to "Dim" the

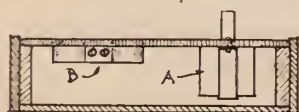
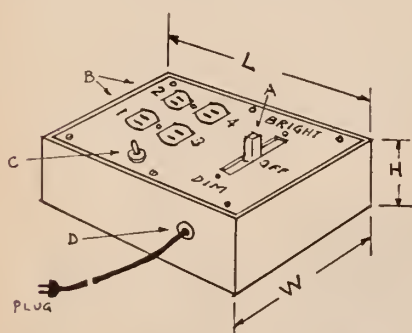
lamps will burn in series at reduced voltage. Throwing the switch to "Bright," the full current voltage is received by the photofloods wired in parallel. The supplemental switch C is used when only two photofloods are to be burned. This requires plugging the lamps into receptacles 2 and 4 and cutting off 1 and 3.

Materials required for this control box are, as yet, still available in most localities from electrical supply houses and hardware stores. Required are: one 110-V double-pole, double-throw toggle-type flush mounting switch (A); two 110-V duplex flush-type receptacles (B); and 110-V 10 Amp. panel-type toggle switch (C) such as used on many radios. The box, 8" by 6" by 2 1/8", was made of plywood and the panel is a piece of bakelite salvaged from an old radio. Prestwood would also serve for this purpose. The panel, as may be observed from the photographs, is recessed into the box and this feature was accomplished by placing blocks 1/4" shorter than depth of box inside at each corner and at the sides. Panel is secured to these blocks with short wood screws, making it flush with edges of box.

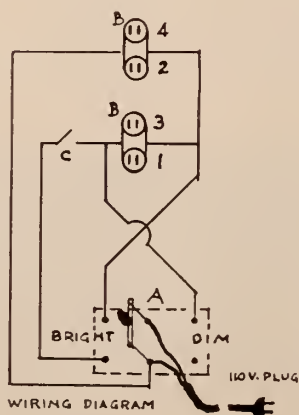
As templates for marking panel for the holes to be cut for switches, receptacles, and screws, I used regular switch and receptacle wall plates. Outline of the screw holes and openings were scribed upon the panel with a sharp instrument. Afterward, screw holes were drilled, and the receptacle and switch openings cut with a sharp scroll saw and finished with a file.

Receptacles A and B were mounted

• Continued on Page 191



SECTION



• Construction and wiring diagrams of author's voltage control for photofloods. Unit is easily constructed from materials and parts still available. Its use is imperative to prolonged life of photofloods now frozen for the duration.

Gadgeteer's apparatus simplifies ANIMATION

By ARTHUR M. SHARP

ONE of the most amusing movie making incidents was related to me recently by an amateur describing his first efforts at shooting animated movies by single frame exposures. It seems he was obsessed with the ambition to film an animated title in which a small doll would walk into the title area drawing a toy wagon filled with lettered blocks that, when assembled magically, would spell his daughter's name.

He generously allotted himself one evening for the project—a few hours after the dinner table was cleared in which to set up his camera, arrange lights, background and assorted props and shoot the picture. By eight o'clock he was ready to shoot the first frame. The first exposure completed, he turned off his photofloods to save light, moved the doll a fraction of an inch for the next exposure, turned on the photofloods, made another single exposure and so on, ad infinitum. By nine o'clock he was getting in the groove; by ten his enthusiasm was at fever pitch and, finally, by two o'clock next morning the task was completed.

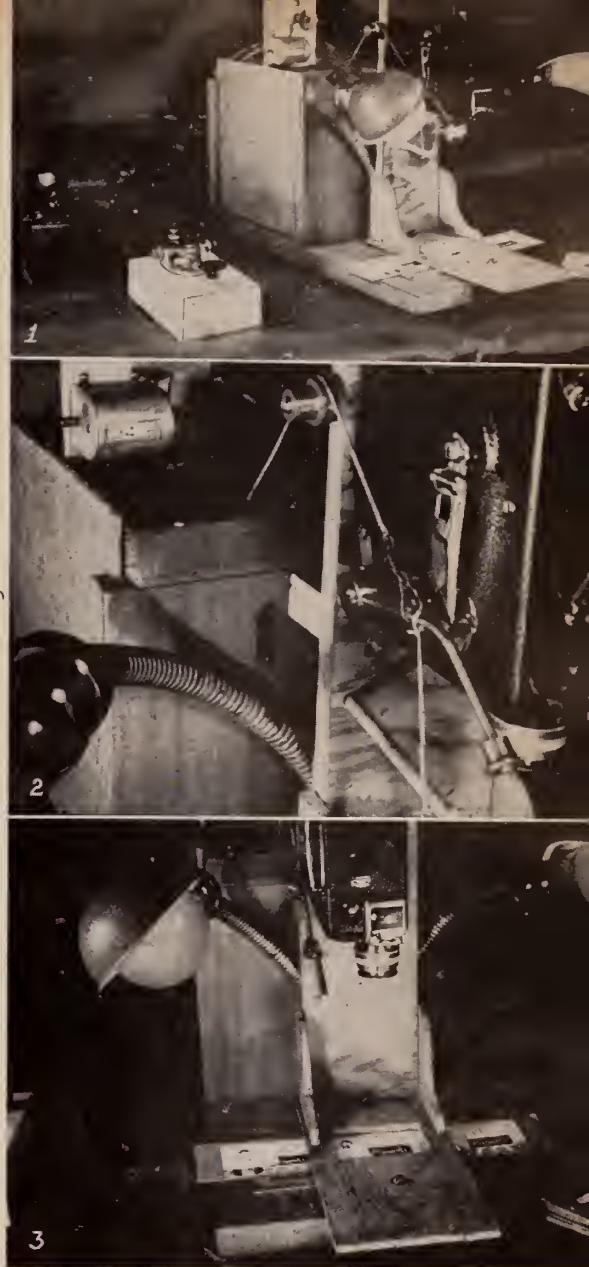
When the film came back from the processors, he anxiously projected it, only to find it flashed on the screen and off again almost before he could read it—the film he had spent eight hours in filming! He lamented that if only it was just twice as long it would compensate for his tired feet and aching back suffered in that eight hour ordeal.

And all this reminded me that several years ago I had had a similar experi-

ence. At that time, HOME MOVIES had published a series of drawings which amateur movie makers could film in stop motion to produce an animated title. After spending one whole evening on the project, I gave up in disgust. Next morning, however, I was determined to try again—this time with a suitable animating bench that would make my work easier. The three photos on this page show the apparatus I built for filming the titles in stop motion and which is applicable to filming animation of any kind where subject must be mounted and filmed on a parallel stage or title board.

The important objectives I sought in making this apparatus was a positive single frame exposure control, a dependable frame counting device, and means for using light source only during exposure. Readers will recognize the electrical timing device which I have also used in time-lapse photography and which was described at length on page 388 in the October 1942 issue of HOME MOVIES. This same device was put to work in operating my camera for single frame animation after an electrical counting device was added as shown in the accompanying diagram.

Movie amateurs who have attempted single frame photography with dubious results will appreciate the apparatus described here. A single electrical contact turns on the photofloods momentarily, opens and closes the shutter, moves the frame counter forward one point, and

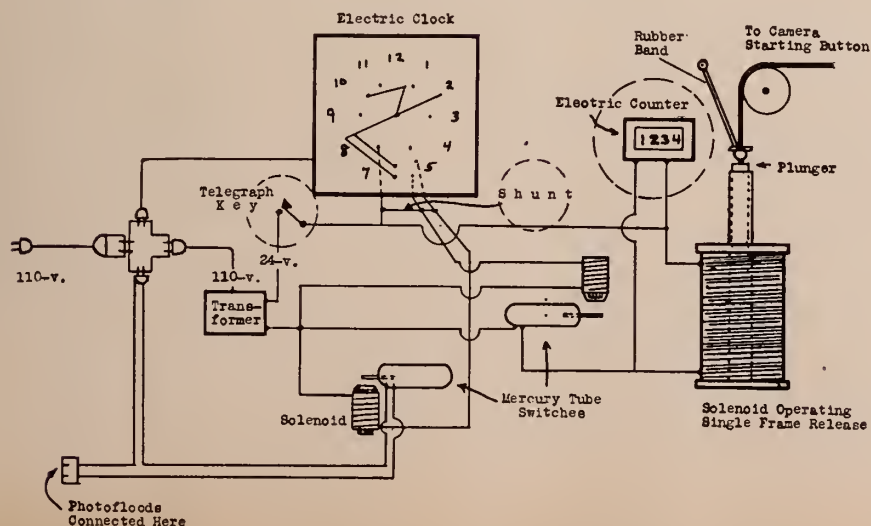


• Photos show three important details of author's animating bench: 1—telegraph key (in foreground) for closing circuit that operates lights, frame counter and camera shutter release simultaneously; 2—electrically operated frame counter; 3—stage for holding title drawings in place.

extinguishes the photofloods after exposure is completed.

The electrical contact is an ordinary telegraph key, shown in Fig. 1 and again in the diagram, Fig. 4. It may be placed upon the floor and foot operated, leaving hands free to move the title letters or subject of animation. When pressed for contact, the key closes an electrical circuit that sets the solenoids (see Fig. 4) in motion. These light the photofloods, operate the frame counter, and the large solenoid is set in motion, producing a single exposure.

• Continued on Page 186



• Fig. 4—Wiring diagram of automatic controls that turn on photofloods, and operate frame counter and single frame exposure release. Apparatus is essentially the same as described for time-lapse photography in October, 1942 Home Movies except that frame counter and telegraph key switch have been added.



Editing Aid

To speed up the winding of short strips of film, a flange-spindle is a decided advantage over a reel or winding by hand. Individual scene strips can be quickly coiled and placed on pegs or in compartment ready for editing and splicing.

Such a flange-spindle can be made by cutting one flange away from a camera spool. This may be done with a file, cutting as close to the spool hub as possible, then smoothing down the rough edges so coiled film may slide easily from the core. Finishing with emery paper will insure no rough edges remain to scratch film.

To use, place flange-spindle on rewind. Do not insert end of film in slot of core but hold it on core and wind film one or two turns until the film binds itself. Then wind full length of the film, secure it with scotch tape. To remove roll of film from core, hold film with one hand and slowly turn rewind backward, at same time, sliding film forward off core.—*Roger M. Johnston, Glendale, Calif.*

Finding Start Mark

In winding back film in camera for dissolves and other trick effects, it is important that some dependable means be employed for marking and subse-

THE EXPERIMENTAL

quently locating the exact "starting point" in the film.

A dependable method to follow is to remove the camera lens, after film has been threaded in camera, and allow film to run at slow speed until the serial perforations appear. As all film preceding these perforations is removed at time of processing, no regular footage is lost in this operation.

As soon as perforations appear, stop camera and release one frame at a time until the first frame following end of perforations appears. Make a pencil mark on the film, then set frame and footage counters on camera to "Zero." Should it be necessary to remove film from camera at any time before it is fully exposed, note footage and frame number before removing. It may then be re-inserted in camera at a future date and the film run to the exact starting point by following the routine above described.—*Jas. N. Whitaker, West Englewood, N. J.*

Film Scraper

Like many other cine-bugs I have a pet film scraper. Alongside of my Splitter I fixed a narrow square strip of wood, the width of the film and about two or three inches long. Combined with an ordinary ten cent three-cornered file, this completes my scraper. I merely lay the film on the block and with one or two well placed strokes, off comes the emulsion.

With a little practice the correct amount can be removed each time. With this method there is no messy business of wetting the film and scraping it off, also no chance of tearing the film perforations.—*Jas. Rich, Chicago.*

Color Titling

I have had considerable difficulty in determining just what is the best title to use with Kodachrome. Having found what I consider the ideal title, I will pass it along to others.

The title has a light tan background with dark brown letters. To obtain this I merely photographed an ordinary printed title (white background and black letters) on positive film.

I developed this in D-72 and then proceed to reverse the film in the conventional manner. Instead of using a second developer, I wash the film in a 5% solution of sodium sulphide. This turns the remaining emulsion into a sepia tone. Follow this with a short wash and a fixing bath.—*J. D. Barton, Denver.*

Title Letters

I made my own block title letters out of balsa wood. Using a sharp razor blade, I cut a number of $\frac{1}{8}$ " strips of balsa $\frac{1}{8}$ " in thickness. From this material I cut the necessary pieces to form block letters of the alphabet, $\frac{5}{8}$ " in height, using glue to cement the pieces together.

Sanding down surface of each letter after the glue had dried, the letters were then ready for use. I found that using them unpainted provided a unique effect in that the natural grain of the wood was more attractive than color. They can readily be painted however with either oil or water colors.—*Roland Clark, Baker, Oregon.*

Makes Enlargements

Sketches show a gadget that will enable movie amateurs to enlarge single frames of cine film to any desired size. Its greatest advantage is that it employs, for enlarging purposes, the highly corrected and large aperture enlarger lens. Necessary, of course, is a regular photo enlarger.

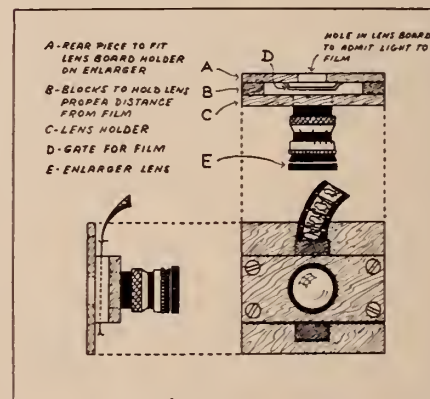
Gadget consists of a square piece of ply-wood A cut to fit lensboard holder of the enlarger. A hole is cut in center slightly larger than area of single frame of film. Fitted over hole is film track and gate D. I used the film gate from an old toy projector. However, a suitable gate may be fashioned from a piece of light metal. Two narrow pieces of wood B were glued at either side of plywood square, as shown, and another plywood piece C was cemented then screwed to form a two-ply lens board. A

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.



hole was drilled in board C and the enlarger lens E screwed into it, thus completing the unit.

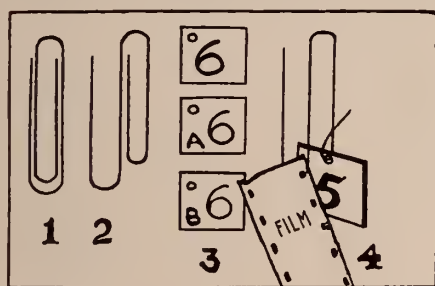
In use, it is placed in the lens board holder of the enlarger, in the place of the ordinary lens board. The desired

CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs

frame is centered in the gate, and the light in the enlarger turned on. The enlargement may then be focussed by means of the focusing ring on the camera lens. When the proper focus is obtained with the lens wide open, it is stopped down to about $f/5.6$.

In enlarging from reversal, the enlargement must be made, not on enlarging paper, but on film. The most suitable film for this purpose is a cut film, of about lantern slide speed (Weston, 2 to 4). The enlargement results in a negative, from which any desired number of prints may be made. —*Vincent P. Biunno, Newark, N. J.*



Aids Editing

Here is a simple method, within easy reach of every amateur, by which film strips may be arranged in orderly manner and made ready for splicing. Stretching a wire on two supports over my editing board, the film strips are hung on improvised hooks bearing numbered tabs indicating their relation to the script or continuity.

These hooks were made from ordinary wire paper clips as shown in Fig. 1. The clips were bent as shown in Fig. 2. Small square tabs were cut from cardboard as shown in Fig. 3 and a small hole punched in each to facilitate hanging them on the paper clips. The tabs were numbered to correspond to scene or cut numbers. Fig. 4 shows the clip in use. The number five film strip is hooked on the No. 5 clip and placed on the wire to await splicing. —*Lewis I. Rossiter, Phoenixville, Penna.*

Film Scraper

Unusually efficient and durable dry scrapers for splicing can be made from discarded pieces of hacksaw blades. Scraping edges can be ground on both ends of a 3 or 4 inch piece. The saw teeth may be ground off and the scraper polished with emory cloth to produce a neat tool for removing film emulsion. —*J. G. Hottinger.*

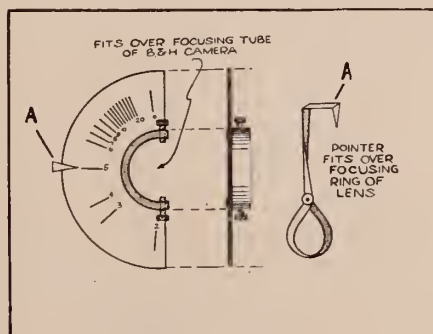
Screen Substitute

When you're stuck for a larger screen, mount a bed sheet on a curtain stretcher and set up the stretcher with the frame facing projector. Sheet can be drawn taut and made wrinkle-proof by fastening it to the numerous metal pin points on the stretcher frame. —*Wm. J. Gatti, Philadelphia, Pa.*

Zoom Focus Control

In order to make successful dolly shots with my 16mm. Bell & Howell, I found it necessary to adjust focus of lens as camera approached or retreated from object being photographed so that subject would remain in sharp focus throughout the full forward or receding movement of the camera. To accomplish this, I worked out a variable focus control as shown in accompanying sketch. It consists of a semi-circular scale plate which fits over the Filmo focusing tube and an indicator or pointer which is attached to the focusing ring of the lens.

This pointer is affixed to the lens ring so that it points to the corresponding footage figure on the scale plate



as seen from back of the camera. The scale plate is marked in feet according to markings on lens. Thus to keep camera in focus in a zooming dolly movement of camera, cameraman or assistant moves the pointer in keeping with distance of camera to object. Gadget is readily removable when its use is not required. It may be constructed to fit other types of cine cameras by re-designing scale plate so it will fit the particular camera case or convenient part. —*Demetris Emanuel, Los Angeles, Calif.*

Poorly Exposed Films

Improperly exposed films may be corrected to an extent by the chemical processes of "reduction" or "intensification," as the case may be. Not all ama-

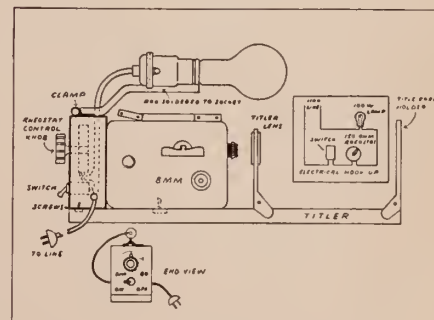
teurs are, however, interested in or equipped to carry out the darkroom side of photography. All amateurs falling in this category may greatly enhance the presentability of their poorly exposed films by simply tinting them with Edwal Phototints.

The results are most favorable when the darker tints, such as blue and deep red, are used on over-exposed film. Under-exposed shots may, however, be livened up considerably when tinted a yellow or light orange. —*Karl Frick.*

Fader for Titler

I make fades in my titles by simply dimming the illumination. The dimming or fading device is built into my titler as shown in accompanying diagram. It consists of a small plywood box in which is mounted a 150 ohm variable resistance or rheostat. A toggle switch controls power line input. The single photoflood in a reflector (not shown) is mounted directly on the plywood box so that it clears the camera and centers illumination on title card. Mounting consists of piece of round metal rod bent L-shape. One end is mounted on box and the lamp socket is soldered at opposite end as shown.

Wiring hookup is simple. One side of line goes directly to lamp socket; the



other is connected in series with toggle switch and rheostat.

To make a fadeout, title is filmed for desired footage, then rheostat is turned down gradually to dim the photoflood and extinguish it entirely. A fade-in is made in the opposite manner. —*Wm. Cosulas, Los Angeles, Calif.*

Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street
Robert Crawford Pictures
1702 So. Kingsley Dr.

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street
General Camera Company
2308 West Devon Avenue

KANSAS

WICHITA

Jeff's Camera Shop
139 N. Broadway
Lewis Film Exchange
216 East 1st St.

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
5 Little Building

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 West 45th St.
Haber & Fink, Inc.
12-14 Warren St.
Medo Photo Supply
15 West 47th St.
National Cinema Service
69 Dey Street
Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

DAYTON

Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON

Elmer B. Simpson
816 W. Virginia St.

If you want a
FILM to show

... NEWS OF TIMELY SUBJECTS
FOR HOME PROJECTORS



Yanks Bomb Tokyo—The people of America waited a year to learn that General Doolittle's "Shangri la" base for the raid on Japan was actually the aircraft carrier *Hornet*, releasing its great Army bombers 600 miles from Tokyo. Now, thrilling movies can be seen on the home screen of the daring take-off from the narrow deck of the plunging, storm-tossed carrier. The action in "Yanks Bomb Tokyo" starts with the blasting of an unlucky Jap patrol boat from the raging sea. This chance encounter causes the flight schedule to be moved up, so that Doolittle and his men attack Japan by daylight instead of night as planned.

Captured Japanese film shows the kind of air-raid precautions that failed when the Yanks swooped over Tokyo at house-top level. The dramatic end of the history-making achievement is seen in China as Madame Chiang Kai-Chek decorates General Doolittle and other survivors of the daring raid.

Released by Castle Films, "Yanks Bomb Tokyo" is available in both 8mm. and 16mm. in an assortment of lengths—one in sound. Where film is not available through dealer, interested projector owners are invited to write Castle Films, 30 Rockefeller Plaza, N. Y. City.

Adventures at the Baskervilles is title of 8 reel 16mm. sound film production currently released by Commonwealth Pictures Corp., 729 Seventh Ave., New York City.

Featuring Arthur Wontner, Ian Fleming and Lyn Harding, picture is based on Conan Doyle's novel "Silver Blaze." In it Sherlock Holmes and Dr. Watson again come into conflict with their old enemy Professor Moriarty. This time a great race horse disappears and three murders occur before the detective solves the case.



Bismarck Sea Victory is the second Castle Films release for June. It shows the utter destruction of a Jap fleet of 22 ships by land-based American and Australian bombers. The entire Jap convoy is seen steaming along in orderly array before it scatters in an attempt to avoid MacArthur's wave-skimming attackers, employing the devastating new "skip-bombing" technique.

Ship after ship in the Jap flotilla is bombed to destruction. The film shows enemy ships going up in flames. Battered, burning hulks litter the sea. There is an amazing sequence of aerial photography as two defending Zeros, caught in a hail of bullets, explode and disintegrate in mid-air!

"Bismarck Sea Victory" is the living film record of the total destruction of 22 Jap ships, including 10 warships, 102 Jap aircraft, and 15,000 Japs. It is a clear-cut victory of airpower over Jap sea power.

Castle Films' "Bismarck Sea Victory" is available at photo stores in five 8mm. and 16mm. sizes and lengths for less than the cost of unexposed movie film.



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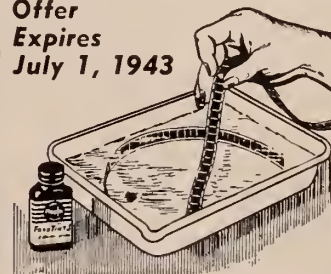
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picture of an area now prominently in the news headlines. Subject is available for outright sale at \$36.00 or may be rented at \$1.50 per day. Write Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

There Goes My Heart, a popular Hal Roach production starring Fred-

ric March and Virginia Bruce is now available in 16mm. sound from Post Pictures Corp., 723 Seventh Ave., New York City, N. Y. This multi-reel feature is especially appropriate for any non-theatrical showing or to augment programs of Civilian Defense, or War Bond sales rallies. Prices and other data may be had by writing the distributor.

Lengthen projector's life . . .

• Continued from Page 175

of pictures, it is definitely harmful to eyes of audience. It may easily be detected by running projector without film and watching the screen.

If pictures are not steady, appear to jump on the screen, it may be due to improperly adjusted pressure plates in the film gate or to worn teeth in the intermittent movement. In either case, your dealer or factory representative should be consulted.

The film gate is by no means the last important part of the projector and it should receive cleaning each time projector is used. A good camel hair brush should always be available for cleaning particles of lint and dust away from the film aperture. At intervals, the film gate should be removed, where possible, and cleaned of any accumulation of emulsion particles that may deposit there. For this task use nothing but a soft wood stick or a cloth saturated in carbon-tetrachloride or nail polish remover. Polish the gate with a soft cloth after cleaning.

EXTERIOR: Not the least important is keeping exterior of projector

cleaned and polished at all times. If exterior is free of dust, there is little likelihood that dust will accumulate in the moving parts, film gate, or belts to impair its efficiency.

Gasoline or carbon-tetrachloride applied with a small brush will remove dust and grease and renew the finish of most projectors. The bright metal trim may also be cleaned and polished with these same solvents, then rubbed to a bright luster with a clean, dry cloth.

If worn or broken parts are discovered or there are necessary adjustments beyond your ability to make, most camera stores and photographic dealers are in a position to render repair service or to send your machine to the factory for overhauling. Manufacturers such as Bell & Howell, Eastman Kodak Company and others have lately enlarged their camera and projector repair divisions especially for servicing their customer's equipment to insure its continued operation for the duration. If your's is in need of repair, it is advisable to consult the manufacturer now while replacement parts are still available.

Gadgeteer's animation . . .

• Continued from Page 181

All the operator has to do is sit at his worktable and operate the key with his foot and move the figures or letters to be animated. There's none of the getting up and down, running around the table, etc., to turn lights off and on, or to re-set the camera for the subsequent exposure. No aching back and feet the next morning.

Readers interested in making a similar apparatus will do well to review the earlier article already referred to which appears in the October issue. Construction and wiring of the timing device is fully described therein. However, some alterations have since been made, as already stated, and these will now be described.

The wiring diagram (Fig. 4) shows

the complete electrical hookup necessary to make all the automatic controls work perfectly. Notice that a shunt is put across the clock's low voltage wiring. This eliminates the clock wiring which is used only during time-lapse work. Also the electric counter and telegraph key are connected in the circuit as shown in the diagram. I have encircled with dotted lines the changes which were made in the circuit to convert from time-lapse to animation photography.

If desired, the counter may be left on all the time, also the telegraph key could be adjusted to make a continuous circuit when doing time-lapse work. However the electric clock shunt must be removed or disconnected each time.

A toy train transformer is used to furnish low voltage to operate the solenoids.

Those who already have installed a frame counter on their cameras, as described in the April issue, will find the electric counter unnecessary. The counter pictured here is operated by one of the solenoids and is made by Production Instrument Co., Chicago, Ill.

The light brackets are made from the "gooseneck" of a desk lamp. The camera stand is made from plywood with a suitable slot underneath to line up the drawings and allow them to slide easily from side to side. The only thing not pictured is the auxiliary lens. This is held in place over the regular lens by a filter holder.

As may be seen in the photos, the series of title drawings were animated by mounting them on strips of cardboard and photographing them, one at

a time. The opening in the title card holder is so marked that each drawing can be lined up or centered accurately thus assuring smooth animation free from "jumps" that often characterizes amateur animation of this kind.

Of course, this outfit can be utilized for other types of animation and for straight titling. But it was the HOME MOVIES series of drawings for animated titles that furnished incentive for building the apparatus. And because of it, I have discovered the pleasures of a hitherto untried field of movie making, a field that enables me to continue active with my hobby in spite of the wartime restrictions that now hinder outdoor movie making. Animated movies do not require the amount of film, nor the use of gasoline and tires that my outdoor movie making did and, frankly, I'm beginning to like my indoor filming projects better.

Blue-printing photoplay . . .

• Continued from Page 177

The exposition includes introduction of characters and establishing premise of our story. Here the audience is given the means of recognizing the main characters in the play. Certain clues are laid before them and certain facts withheld to give the audience a command of the situation in the opening sequences. The time and place of the action is also established either in the story telling or by means of titles.

In the development stage, the story progresses with the building of suspense. The reasons for the conflict that is taking place in the story is revealed as the plot progresses. Each incident, large or small, must contribute to the story as a whole, otherwise it should be excluded.

The denouement is that part of the story which rises to the peak of suspense just preceding the climax and without revealing, entirely, outcome of the story. Thus, in "Mister X," a recent Movie of the Month, the man being followed is successfully masquerading in woman's clothes—the development. Suddenly, his identity is revealed and the detective confronts him—but it is not yet revealed why the detective wants him. "Is he wanted for murder, draft evasion, or what?" the audience asks at peak of the denouement. Then a climactic twist reveals the detective to be only a process server—serves Mr. X with a summons in a divorce action.

The climax clears up the suspense that has been created by all the action that has gone before. It is the result of the struggle between the hero or heroine and the villain or against conflicting elements of the story. It is the point at

which we reveal the main character overcoming all obstacles, leaving the audience satisfied that everything turned out for the best.

In preparing an amateur screenplay, analyze the high dramatic points in the story, list them on a sheet of paper. The various stages of the story can be developed easily, more logical from this list. With the story analyzed and the plot outline roughly sketched on paper, the next step is to write it in continuity form in which each scene and title is described as completely as is necessary for the cast or director to follow. Most amateurs, of course, are familiar with the accepted continuity or scenario form in which each scene is described as to location, camera position, and the action that is to take place. All scenes should be numbered consecutively, beginning with 1 and all titles should be indicated in their proper position with relation to the scene they describe or quote.

Given an intelligent story thus prepared in continuity form, the amateur film producer is more capable of turning out a successful photoplay. He does not have to carry the story in his mind. Every little action and mannerism, every attention-getting bit of business that was thought out during the patient writing of the continuity is described briefly but fully. He need but follow the description to insure the maximum in suspense and action. Without the continuity, much of the important business that evolved from careful planning of the play, might become lost in the hustle and bustle of production.

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TITLE TROUBLES

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach, Calif. In explaining your title troubles, include information such as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.

Q: I find it almost impossible to buy positive film for making titles. What other emulsions are suited to title making by the direct-positive method?—H. S., Brooklyn, N. Y.

A: Any black and white negative, positive or reversal film can be used for making titles by the direct-positive method. The faster pan films will not produce the brilliance nor contrast afforded by positive film in title making but they will make satisfactory titles. If you use pan film, under-expose a little and develop fully in contrast developer. Some negative pan films have a grey base which makes it impossible to get clear white letters, but they are nevertheless satisfactory as a substitute for positive.

When home-developing reversal films to a positive only, the anti- or non-halation backing to be found on all of them must be removed before finally drying the film. The removing agent differs according to brand of film and includes plain water, alcohol, and carbon-tetrachloride.

Q: Have been using positive film for my titles and lately notice a fine white line extending up from bottom of frame. This does not occur in my regular picture filming made on reversal film. A sample of each is enclosed. Please tell me cause of trouble and if it can be eliminated.—R. M. A., Ashland, Kas.

A: The mysterious line mentioned shows in both films. Reason you failed to notice it in your picture shots is that it is black because film was reversed. If you will examine both films closely you will notice line is not in same position on both films which suggests that it is a small hair lodged in aperture of film gate of your camera. Cleaning film aperture thoroughly will probably end your trouble.

Q: For a Bible picture I am filming, I plan to print titles in Old English type. I have made titles with these letters in past but found they are not very legible, yet I feel Old English is most appropriate for my subject. Have you any suggestions?—Mrs. G. S., Elizabeth, N. J.

A: According to title sample accompanying your letter, you are "cramming" too many words into the title area which further reduces the readability of the type used. Use no more than four or five words to the line when words are composed in old English and, of course, reduce number of words necessary for each title.

Clarity of the highly decorative Old English lettering can be improved somewhat by reducing exposure about one full stop. This will reduce contrast a trifle, but the fine lines will show up more clearly on the screen, make words easier to read.

Q: In filming page of a book as an insert for my movie, a pronounced reflection of light occurred along the bend of the page. The book is printed on Glossy paper. How can I re-film this page and avoid the reflection?—H. J., Pueblo, Colo.

A: The reflection is probably due to fact lights were placed at either side of the book. Next time re-arrange lights, watching the troublesome curved edge until no reflection appears to the eye. It will be necessary to make observation with eye close as possible to lens position. Placing lights at top and bottom instead of at either side of page will undoubtedly eliminate trouble.

Q: What is the difference between a

FULL INSTRUCTIONS

in titling technique for home movies is given by George W. Cushman in his book, "How to Title Home Movies," available to readers of HOME MOVIES at \$1 a copy. If you regularly have followed Mr. Cushman's advice, you will want his exposition of basic titling technique, complete with illustrations on all phases of the subject. Send a dollar bill today for HOME MOVIES' complete textbook on this all important phase of movie making. It includes complete plans for building your own titler, too!

sub-title, descriptive title, and a spoken title?—W. A. M., Duluth, Minn.

A: Any title occurring in the film after the main and credit titles is termed a sub-title. A descriptive title is one in which facts are stated about the scene or subject filmed, for example: "The Gunnison attracts trout fishermen from all over America." A spoken title contains the quoted speech of one of the persons appearing within the scene, as: "Where were you on the night of June 10th?" Properly written, spoken titles begin and end with quotation marks.

Let's film our garden . . .

• Continued from Page 173

aches that result from unaccustomed spading can be emphasized by having our gardener begin spading vigorously, then gradually slowing in tempo, finally stopping altogether from sheer exhaustion. Or picture him a habitual time-killer who stops frequently to gaze at sky, inspect a clod of soil, throw rocks.

Another gag idea is to bring a neighbor into the picture. Show the gardener spading and discovering angle worms in the freshly turned soil. This gives him a bright idea which he expresses by calling to his neighbor, showing him the worms, then whispering something about going fishing. A can of worms is dug, then both steal cautiously out of the yard. The gardener's absence is discovered later by his wife when she appears on the scene ready to plant seeds.

If our gardener is a golf bug, here's an idea appropriate for him: Each Sunday finds our gardener at work, sweating over spade or hoe, as his golfing pals pass his house on way to the links. They wisecrack as they pass, while our gardener pretends not to notice them. This goes on for several Sundays. Finally our gardener wins top prize in local Victory garden competition—a handsome cup that tops in size and splendor the tiny trophy awarded one of his pals in the Sunday golfing tournament. The comparison inadvertently takes place as the golfers happen along just as the gardening awards are given out.

Other gags can be fabricated from such ideas as having the gardener examine the soil daily for first signs of sprouting seeds only to find the sprouts are weeds, or of his wife naively pulling up radishes and onions thinking them weeds.

Of course we could follow a strictly serious vein and produce our gardening picture more from an instructional angle on good gardening practice. But for a family movie, the more humor it contains, the longer it will continue to entertain. And think of the greater fun to be had in filming it.

Processing bugaboos . . .

• Continued from Page 176

trast is present, the reversal process followed is o.k.

If the sky-exposed frames are grey, it is possible the developer was old or did not have enough "kick" to it; or it could have been too cold. Many amateurs begin by using D-72 for home reversal. D-72 is a wonderful, all around developer for general use in most any darkroom, but it is not satisfactory for home reversal. A more contrasty, faster working formula is required. Many good formulas have appeared in past issues of HOME MOVIES and the whole process is outlined in the book "How to Reverse Movie Film" available from the publishers of HOME MOVIES.

A hazy appearance of the sky-exposed frames may be caused by insufficient developing in the first developer. To avoid this, continue for the *full time* and at the prescribed temperature which is practically always 60° Fah.

A reversal job well done will leave edges, or any unexposed portion of the film, a deep black. If they are only a dark grey, either the first or second developers may be at fault or the second development may not have been carried out long enough. Unless film appears rather muddy, it is better to use no hypo bath at all. In case of doubt, wash and dry the film, then project it. If the hypo then appears necessary, the film can be washed in clear water and then given the bath.

A yellowish cast or color is frequently caused by the bleach not having been completely cleared away. The clearing bath should do this, although lately the trend has been to do away with the clearing bath. When fresh bleaching solutions are used, the yellow bleach color can be completely removed by a ten-minute vigorous washing in clear, cold running water. Stale or used solutions usually leave a yellowish cast on the film which cannot be removed. Some metals will combine with the bleaching solution and cause a chemical action which makes the stain harder to remove. If metal drums or trays (except stainless steel) are used, all metal parts should be covered either with acid resisting paint or paraffin.

These constitute the main bugaboos encountered in home reversal. The worker sometimes runs into other obstacles of various kinds, but most of them are more or less uncommon and result from specific conditions in his own particular type of equipment or procedure.

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Are titles properly placed?

• Continued from Page 179

be so written it can be placed before or after peak of an action sequence and lose none of its effect. In spite of the emphasis placed on brief, terse, titles, it often becomes expedient to use one lengthy title in place of several short ones in order to avoid cutting frequently into important action. But even in such instances, brevity should be the watchword in composition.

Again taking our deep sea fishing film for example, let us assume we have a sequence picturing bringing a marlin swordfish to gaff, consisting of the following scenes: medium shot of fisherman in deck chair fighting the hooked fish; long shot of fish cavorting in water at end of line; telephoto shot of fish fighting line; repeat shot of fisherman reeling in line; medium shot of fish now nearer boat. Another fisherman in foreground with gaff hook, ready to assist with landing of fish. Struggling fish is gaffed and hauled aboard.

Some filmers might insert brief titles between every one of these scenes such as: "Joe hooks a marlin!" "The marlin fights back. . . ." "Looks like she's safe!" "Landed at last!"—four annoying interruptions in a highly interesting sequence. How much better to precede the sequence thus: "Third time out Joe hooks and safely lands a fighting marlin!" and then conclude with: "One hundred twenty-five pounds of fighting fish for which Joe gave up five!"

The nature of a film sequence and subject of film itself will dictate where titles should be placed. In most instances, titles will precede scenes or action they describe. Yet there are instances where a descriptive title is better placed after the scene it refers to. This, of course, must be determined before title is written.

In photoplays that build to a heavy action climax, it is best to taper off on titles as much as possible in the closing sequences so that the climax will not be retarded. Then there are pictures in which this rule should be reversed—the climax or high point of interest may be accented by means of titles. An example of this would be in a documentary picture in which some process or operation is being demonstrated. Take for example an Indian forming pottery on a primitive potter's wheel. A sequence of this action would be greatly strengthened by the addition of two or three short titles giving pertinent facts regarding the Indian's pottery making operations, his reputation as a potter, and perhaps the price he may ask for the fin-

ished article. The sequence might be considered complete without such titles, but few will deny that titles would add much in interest to the picture as a whole without proving too diverting.

Also, such titles tend to consume time where a long operation must be filmed in almost continuous action. Unlike with the deep sea fishing film where the camera might run continuously on the interest-absorbing action of the fish-landing incident, continuous camera action on the Indian pottery maker would play far too long on the screen unless otherwise broken up by titles. The skilled filmer, of course, would further diversify this sequence by intercutting closeups and angle shots of the action.

Where action in the film is slow, titles should balance the action and remain on the screen longer by virtue of greater wording. In action sequences, the audience, as a rule, becomes alert and capable of reading brief titles quickly. A good rule to follow in filming titles is to allow more footage than the established reading time and then cut them into the picture their full length. In this way, it will be much easier to determine how long a title should run on the screen by projecting the picture several times. Where titles are too long in footage, they can be shortened. But those filmed too short, must be remade. In the long run, all titles are better if they are too long than too short in screening time. In every large audience, there is at least one or two spectators whose ability to read is hampered by poor vision, or perhaps because of the small lettering in the title.

Spoken titles are controlled by none of the rules or regulations that apply to the descriptive title except, perhaps, that they should be as brief as possible. The point of insertion in the film for the spoken title is determined by the action; yet many amateur filmers continue to cut in a spoken title before or after the scene showing the person speaking.

For the most natural effect, let the scene run a few frames to show the person starting to speak, then cut in the title, and continue with four or five frames at end of scene showing person completing speech. Where the speech is long, it becomes necessary to delete some of the footage in middle of the pictured action, allowing the title to "do the talking" instead of the person in the picture.

Another technique is to cut directly from the title, not back to the person

talking, but to the person spoken to. In the example illustrated at beginning of this article, the suitor is shown holding a box of candy up for his girl (out of scene) to see, saying: "I have brought two bits worth of candy." The next scene following title showed the girl, exclaiming joy and rushing toward him

to receive the candy.

So give a thought, when cutting in your titles, to the right point at which to splice in each title. Unless you do, the film will be cut, the title will be spliced, and it will then be too late to move it forward or backward a few frames to gain the intended effect.

Lengthen life of Photofloods

• Continued from Page 180

on underside of panel, the screws being inserted at the top. Toggle switch C was then mounted and the three units wired as per diagram with No. 14 rubber insulated wire. It is important that no lighter gauge wire be used. The double-pole throw switch A was next mounted in place and wires connected to the six terminals.

In this case, switch A is a 110-V 30-amp. type, bakelite encased and having six terminal connections—two at each end and one at center of each side. The switch lever has three positions: center or vertical is "Off," and when set at either end, voltage is switched to terminals at opposite end.

When all units are properly wired, it may be observed that the main switch A controls two circuits—one at a time. One circuit position indicated by "Dim" conveys current to the two twin receptacles in series, thus reducing filament voltage of photofloods plugged into receptacles 1, 2, 3, and 4. Throwing the switch to "Bright" position on panel places all photofloods in parallel and they receive the full filament voltage. Function of switch C has already been explained.

Exterior of the voltage control box

Information please . . .

• Continued from Page 168

print. Failing to do this will cause duped print to be out of focus. Another cause is lack of constant pressure against the films to insure positive contact.

Animation (Dwight A. Boyce, Ludlow, Mass.)

Q: I am planning to do animation work in Kodachrome, using a Revere camera with f/3.5 lens and working with jointed, movable dolls (which I shall make myself) and miniature sets in color. Since my camera does not have a single frame release, I shall have to operate by the "trigger finger action" method—pressing the release button just enough to allow exposure of one frame at a time.

can be finished to suit individual taste. For practical purposes, I gave mine several coats of black shellac then rubbed it down to a satin finish with pumice. The figures 1, 2, 3 and 4 opposite the receptacles were stamped into the panel with numbering dies; the words "Bright," "Off" and "Dim" were engraved upon the panel with a sharp pointed tool. These engravings were then filled with white caseine paint, the panel then rubbed free of paint and the paint filled engravings allowed to dry. Number 2 photofloods may also be controlled by this device but, in such instances, no more than three No. 2 lamps should be used unless it has been established that the house wiring is adequate to handle the high resistance of three or more No. 2 photofloods through a single outlet.

The voltage control box should never be plugged into a floor or table lamp, but directly into the baseboard or wall outlet. Floor and table lamps are wired too lightly to accommodate the resistance of a multiple of photofloods.

Another use for the voltage control box is in title making where it may be put to good use in dimming the lights between title takes.

What should I use for lights and how near the miniature set can I work? What diaphragm opening should I use? Would it be practical to film the miniature sets out of doors, using a white sheet to diffuse sunlight and sunlight reflectors at either side?

A: If you wish to work indoors with type A Kodachrome, use regular Photofloods—if you can get them. Otherwise you may be obliged to film the entire production in daylight, diffusing the sunlight as you suggest. The diaphragm opening can best be determined by using your exposure meter and a grey card—taking the reading from the grey card placed in front of object to be photographed and, of course, with the light as it will be used in photograph-

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ing the shot. Shooting out of doors, you will have to watch the direction of your light as the sun changes position. Animation and single-frame photography is a tedious and lengthy process and you may find it expedient to so mount your miniature stage that it may be revolved in order to keep it facing the sun throughout the day.

Tinted Titles (N. Bostwick, Bayonne, N. J.)

Q: I'm interested in the economical method of making titles for Kodachrome films by shooting them on black and white positive film, then coloring the titles to harmonize with the color shots with which they are to be spliced. Please advise how I can color the titles myself. I've heard of some tints manufactured by Edwal for this purpose.

A: Edwal Fototints may be used to add color to black and white films and to tint black and white titles for Kodachrome movies. The process is very inexpensive and you will find it much cheaper to make titles for your color films in this way than using the more expensive and increasingly hard-to-get color film. Most photo dealers carry Edwal Phototints in stock or you may write direct to Edwal Laboratories, Inc., 732 Federal St., Chicago, Ill.

Amateur Film Reviews . . .

• Continued from Page 170

paper sack, they laze about a picturesque brook, fishing, wading and playing. The dog is forever finding the boys' hidden lunch bag and stealing a sandwich. Boys find frogs, fry frog legs, bake potatoes in fire, then go for a swim, fish some more—all the nostalgic pastimes of youth.

In reviewing this picture, we find a beautifully photographed film that lacks only the slow, lazy tempo so necessary to imply the nostalgic mood intended. Little intimate bits of action should have been caught by the camera in closeup to build greater interest. For instance, in the fishhook baiting scenes, it is not immediately apparent what the boys are about. Also, it would have been more effective to show closeups of the bag of lunch frequently to reveal exactly how much damage the dog was inflicting upon it each time he ferreted it out from a new hiding place. Perhaps a closeup of the dog actually eating one of the sandwiches would have conveyed the idea more vividly. But then, perhaps, that is all the lunch the boys actually had with them the day the scenes were filmed. A little more cohesion in the story might make this a potential Movie of the Month.

The Reader SPEAKS

Reloading Magazine

Sirs: D. W. Lineberry, in "The Reader Speaks," March 1943 issue, tells how to reload 8mm. film magazines with title film. Would appreciate your advice as to whether or not 16mm. film magazines are similar in construction and if Lineberry's instructions also apply to reloading 16mm. magazines.—Maxwell Goodsitt, New York, N. Y.

• Construction of 16mm. film magazines differs from the eights. Readers who have reloaded 16mm. magazines successfully are invited to offer suggestions through this column.—ED.

Sound For Eights

Sirs: Why doesn't someone design an alteration kit to convert 8mm. projectors for sound so that we, too, may project sound movies along with our silent films? Enclosed is a sketch which suggests enlarging 8mm. film to 10mm. in width, allowing an extra 2mm. for sound track.

On my Revere projector, one would need only to remove the flanges on one side of the upper and lower sprockets and alter film gate slightly to accommodate the extra width of the sound film. Of course, a faster mechanism would be needed to provide the 24 f.p.s. speed. But this should be relatively simple.—Rollin D. Schreffler, Cleveland, Ohio.

• You may be interested to know that one amateur we know has already produced successful sound tracks on 8mm. film. The picture area is reduced, as with 16mm., and a variable area sound track runs between picture area and sprocket holes. Watch for complete story of this far-reaching amateur development in the July issue.—ED.

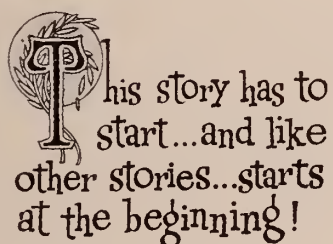
Camera Angles . . .

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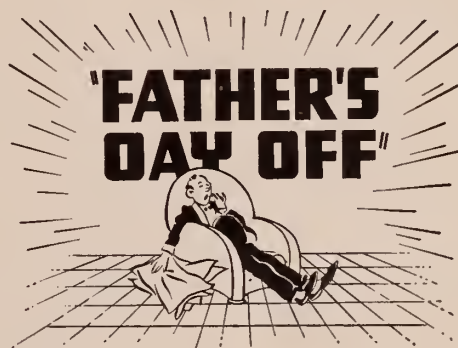
empty camera and learn how to improve their picture making; but scores have proven it can be done. This month's project on improving camera viewpoints should add further to their skill; and if your camera technique needs polishing and you have not yet joined our army of filmless practice "Projecteers" we suggest you start this month and work back to previous practice projects outlined in earlier issues.

TITLES

By EDMUND TURNER



THESE title cards, which are a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titles or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement.



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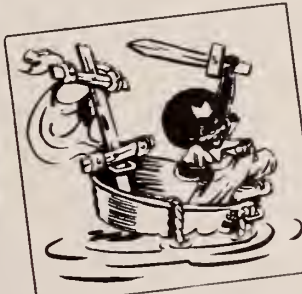


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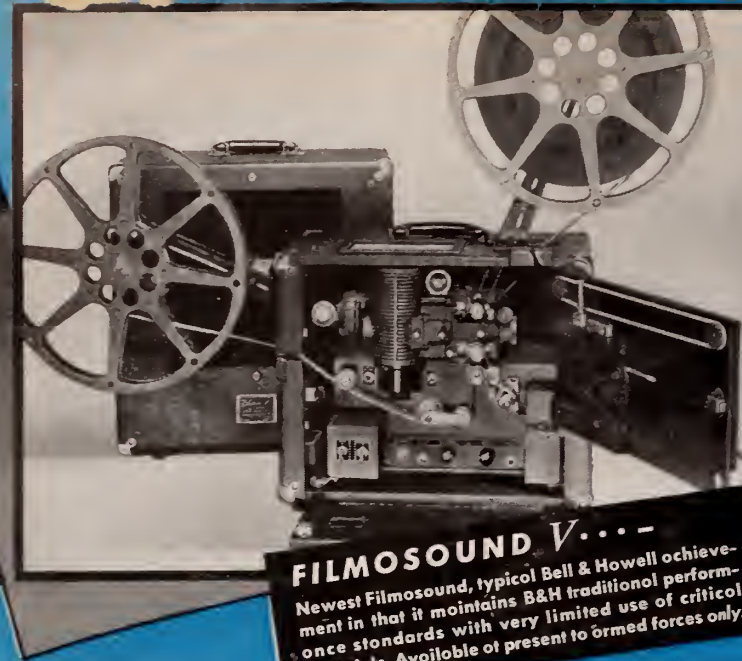
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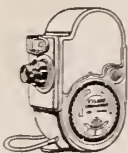


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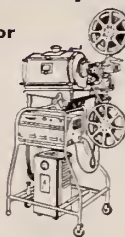
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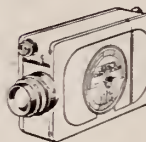
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Bell & Howell

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JULY • 1943

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



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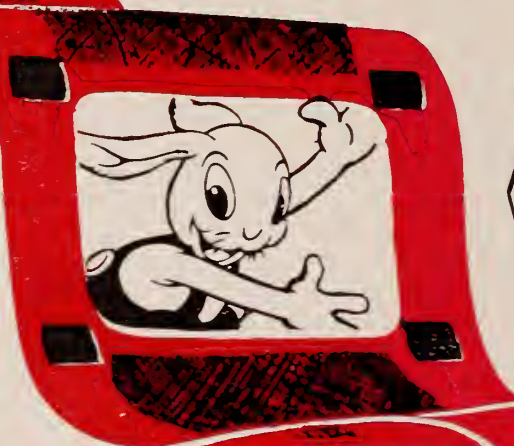
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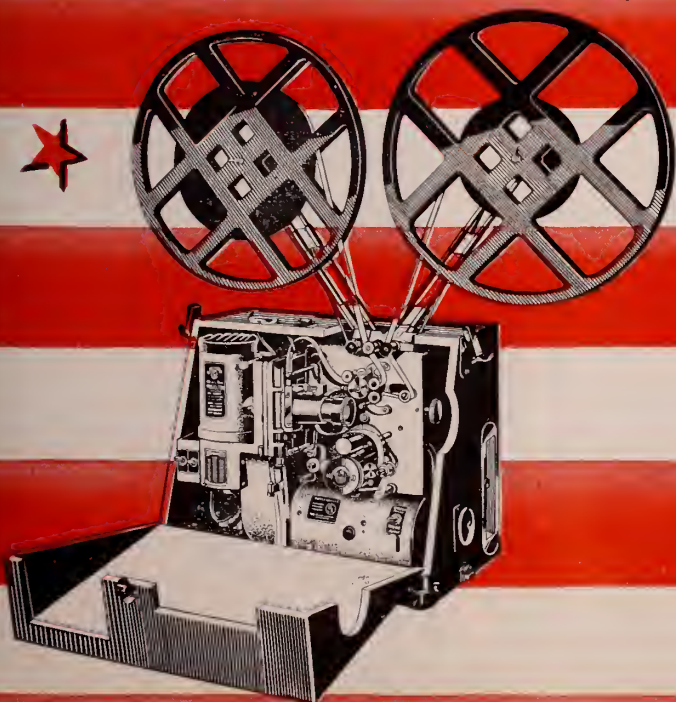
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JULY
1943

NUMBER 7
VOLUME X



REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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EDITOR

GEORGE W. CUSHMAN
J. H. SCHOEN
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C. E. BELL
Photographic Editor

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Art Director

CHAS. J. Ver HALEN
PUBLISHER

C. J. Ver HALEN, JR.
ASSOCIATE PUBLISHER

OFFICE OF PUBLICATION
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ADVISORY EDITORS

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The Reader



SPEAKS

Plaudits For Films

Sirs: In the March issue of HOME MOVIES you featured an article entitled "Shooting the Colorado Rapids" by Frederick Foster and, as you will recall, this article told the story of the film "Facing Your Danger" taken by Mr. E. E. Olsen of Pittsburgh, Pa.

This article was of particular interest to our Club for it happens that one of our members, Mr. Don Olsen, is a brother of Mr. E. E. Olsen of Pittsburgh. Our Mr. Don Olsen assured us, some weeks in advance, that he hoped to obtain this film from his brother for showing at our Club. This he was able to do, and at our regular meeting on April 28th "Facing Your Danger" was shown.

Frankly there were some of us who had wondered if the picture could actually be as good as Mr. Foster said it was. Now we know—and it is—and then some.

From the standpoint of a most thrilling adventure film, we believe this undoubtedly is one of the best we have ever been privileged to see. Every one present was overwhelmed with the beauty of the spectacular scenes taken in Kodachrome. Also, might tell you our Vice-President, Mr. John Lott, tried his hand at making a special scoring of music for the film, and the results of his efforts were most pleasing.

We made quite an occasion of this showing, and invited members of the Kansas City Camera Club and the Heart of America Hobby Association to meet with us at this time, and although our Club has been enjoying considerable success this year, we climaxed previous meetings with our largest turnout, and the response of our guests was most enthusiastic.

We would heartily recommend "Facing Your Danger" to anyone, and hope your Magazine continues to keep us posted as to the future success of this picture.—Mrs. W. J. Staples, K. C., Am. Makers, Kansas City, Mo.

Logical Choice

Sirs: In our recent club contest, Mr. Sel Stoller won first prize in the 16mm. division with his film, "Winner Take All," and Mr. Jesse Geisler won first prize in the 8mm. division with his Kodachrome picture, "Made In Heaven."

Here is a pat on the back for your magazine: The prizes awarded to both

contestants was a year's subscription to any photographic magazine. Without hesitation, Mr. Stoller and Mr. Geisler selected HOME MOVIES. Enclosed you will find our check in payment of both subscriptions. — Sylvia Weledniger, Secy., Parkchester Cine Club, Bronx, New York.

Sky's the Limit

Gentlemen: This is directed at those movie amateurs who, for some reason, think that all movie making opportunities are denied them because of the war and it's cramp on auto travel. Evidently they've overlooked good old reliable shank's mare and the street car as means of transportation.

I know some will answer that you can't walk or take a street car to the beach or the mountains. But must we leave the city and go to the beach or to the mountains to make movies? In nine cases out of ten, visitors see more of a city than the natives. Usually the movie maker visiting your city or mine will find plenty of interesting material to film with his camera and will go home with some highly interesting shots rolled up in his camera.

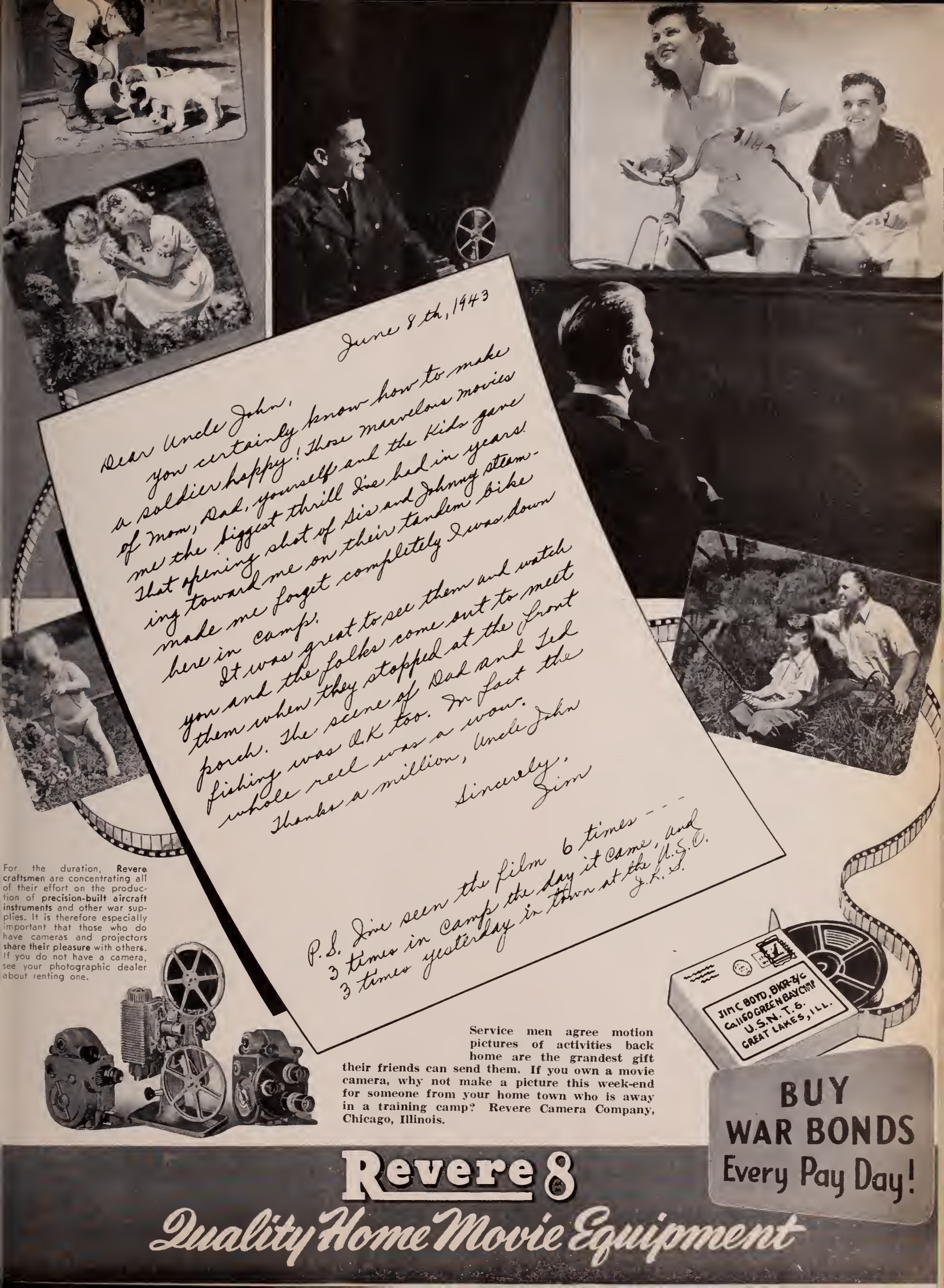
What's wrong with those who live there? It's their city and it represents a part of every citizen more intrinsic than any trip made away from home. So why not film it? I did mine—and our friends are more interested in seeing our "Wilmington" reel than the reels we have of far off places. It brings into focus topics they all recognize and can comment upon.

Think for a minute about your local high spots of scenery: your parks, your downtown districts, your slums, your own street—are they so unphotogenic as to be unworthy of treatment? All you need do, filmer, is walk with your camera in your hand and you will surely find a tree or garden you would like to see again. So film it and share your pleasure with those who may have

• Continued on Page 225

CORRECTION

• In the June issue, credit for illustrations for the article, "Your Projector—how to lengthen its lifeline," was erroneously credited to the author, Wm. J. Gatti. The illustrations were from the drawing board of Jules Wery, artist and illustrator.



June 8th, 1943

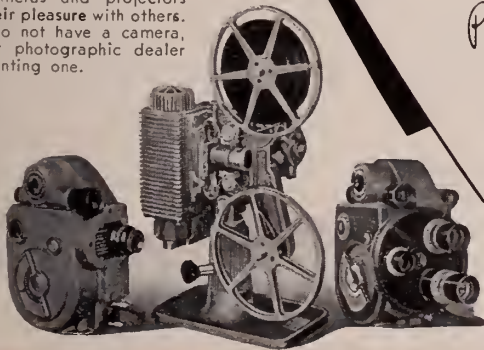
Dear Uncle John,
you certainly know how to make
a soldier happy! Those marvelous movies
of Mom, Dad, yourself and the Kids gave
me the biggest thrill I've had in years.
That opening shot of Sis and Johnny steam-
ing toward me on their tandem bike
made me forget completely I was down
here in camp.

It was great to see them and watch
you and the folks come out to meet
them when they stopped at the front
porch. The scene of Dad and Ted
fishing was A.K. too. In fact the
whole reel was a wow.
Thanks a million, Uncle John

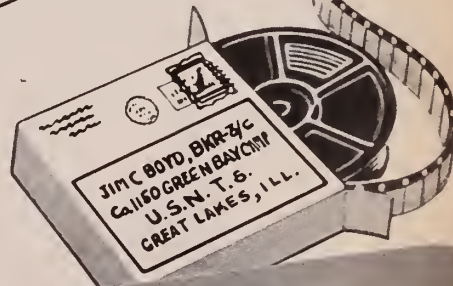
Sincerely,
Jim

P.S. I've seen the film 6 times ---
3 times in camp the day it came, and
3 times yesterday in town at the U.S.O.
J.L.S.

For the duration, Revere
craftsmen are concentrating all
of their effort on the produc-
tion of precision-built aircraft
instruments and other war sup-
plies. It is therefore especially
important that those who do
have cameras and projectors
share their pleasure with others.
If you do not have a camera,
see your photographic dealer
about renting one.



Service men agree motion
pictures of activities back
home are the grandest gift
their friends can send them. If you own a movie
camera, why not make a picture this week-end
for someone from your home town who is away
in a training camp? Revere Camera Company,
Chicago, Illinois.



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REVIEWS...

of Amateur films

B Y J . H . S C H O E N

"A GREAT DAY" is a 400-foot 8mm. Kodachrome picture produced by Alex. W. Morgan, a one-time Movie of the Month winner of Toledo, Ohio. We recognize in the continuity of this film the suggestions on circus filming which appeared in an earlier issue of HOME MOVIES.

The picture tells the story of a lad who awakens early on the morning the circus comes to town, works with the labor gang to earn passes. The story is told in retrospect as the lad, victim of too many hot dogs, too much pink lemonade, cracker jack, etc., arrives home after an excitable day at the circus grounds. He falls asleep in a chair and dreams of the day's experiences.

The huge circus train is shown arriving in the mists of early morning. Already townspeople are clustered about the tracks to watch the preliminary show—unloading the animals, parade wagons, equipment, etc. The camera follows all activities—seems to be everywhere at once—recording unloading operations, stake driving, tent erection, feeding the crew, etc. The parade is shown, then the big show. The boy is frequently pictured—eating, or drinking or munching peanuts. In the closing sequence, the camera returns to the lad asleep in the chair as he awakens from his dream.

Filmer Morgan reports much of the footage was obtained over a period of the past five years. Only after reading the circus ideas offered in HOME MOVIES did he realize the possibilities of editing his circus scenes into a tight continuity, and he made it a point to shoot additional scenes to complete the continuity when the circus again came to town last Summer.

The photography as a whole is a splendid job. Editing and titling is commendable except for two things: flop-over

effects are used in introducing every sub-title. Trick effects are o.k. used once or twice in main, credit or other introductory titles; but they should never be continued in the subtitles for the simple reason they consume too much footage, slow down the action and become tiresome. Other criticism is that descriptive titles start out in the words of an unseen narrator, then suddenly switch to titles spoken by the boy. All of the sub-titles from beginning to end should

have been in the words of either the unseen narrator or the boy. The make-up and photography of the titles, however, otherwise is a professional-like job.

HOME MOVIES awarded the film a 3-star merit leader.

"A VICTORY

Garden or Where's the Sloan's Lini-ment" is title of a clever 100 ft. Kodachrome picture filmed by Mr. and Mrs. Earl Holbrook

of Los Angeles, producers of the April Movie of the Month. Opening scene shows a woman Victory gardener on the lawn of her home sorting packages of vegetable seeds. Getting out her gardening tools she digs up her flower bed and prepares it for vegetable seeds.

After seeds have been sown, she applies liquid vitamin B-1, not in the minute quantity recommended, but a half a bottle of it in a bucketful of water! Result, seeds magically germinate and grow to full-size vegetables over night. When gardener sees this miraculous result she gets an idea. "Why not try some of this stuff, myself?" she asks. And she does—drinks remainder of the bottle of B-1. Closing scene shows her suddenly rejuvenated by the Vitamin extract romping about the yard like a playful child.

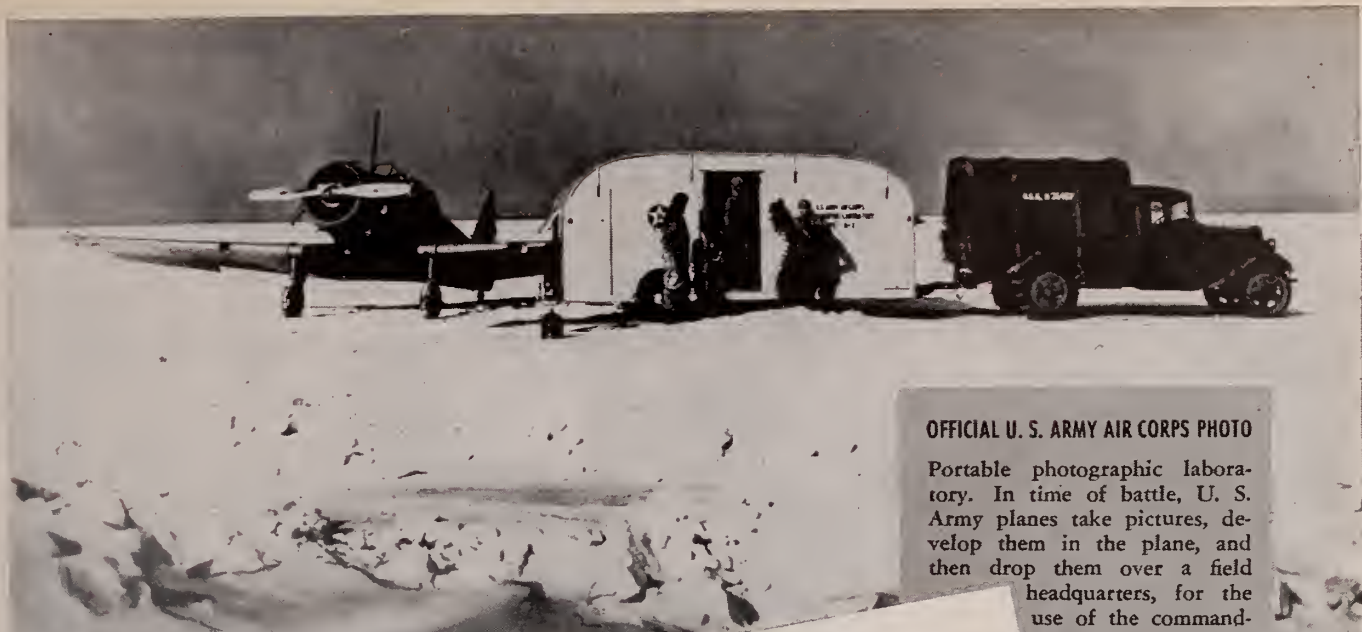
While this film is not marked by the smooth action and continuity of the

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

• Continued on Page 227



OFFICIAL U. S. ARMY AIR CORPS PHOTO

Portable photographic laboratory. In time of battle, U. S. Army planes take pictures, develop them in the plane, and then drop them over a field headquarters, for the use of the commanding officer. In World War I, it would be many hours before generals got photos they wanted of enemy territory.

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The New... High Speed RAPAX SHUTTER

★ NEW SETTING TYPE SHUTTER ★ ACCURATE EXPOSURES TO 1/400 SECOND
HERE'S A BETTER SHUTTER FOR YOUR CAMERA AFTER THE WAR

- The new Wollensak Rapax shutter has been developed after many years of research in high speed shutter design. The Rapax not only gives *high speed exposures* . . . it gives *accurate exposures* from 1 full second to 1/400 second; and it can be used with practically all flash synchronizers.

NEW TYPE BLADE ARRESTOR

- One of the important features of the Rapax shutter is the Blade Arrestor Device. This special new type Blade Arrestor was devised to eliminate the use of a spring control—making possible extreme speed and exceptionally accurate exposures with the Rapax.
- After the War the Rapax will be available in several sizes to fit all popular focal length lenses.
- This is but one of many fine Wollensak products now being developed for you.



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When you're out to smash a tank concentration ten miles away, you don't hope to hit your target by merely pointing.

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Without such precision, without instruments that make sure, no war like this one could be fought; no modern battles could be won.

And by far the most widely used of all precision instruments in all operations are binoculars.

Universal alone now makes more binoculars for the Army, Navy and Marines, and the United Nations, than were manufactured by the entire industry before the war.

All this means quantity production hitherto thought impossible in instruments of such high precision—much of it *made* possible by Universal engineering research.

Today, as a result, outstanding accuracy in lens-making is achieved more easily and economically than ever before, *anywhere in the world*.

From this experience, Universal looks forward to a new impetus in the development of photographic and optical instruments—invites you to look forward to finer-than-ever cameras, not as the hard-bought luxury of the few, but as precious possessions available to everyone.

PRECISION IN THE MAKING



**A soldier with strained eyes
is a wounded man**

Here are metal parts being finished for perfect alignment on special machinery designed by the Universal Camera Corporation. Practically *no* tolerance is permitted, for if each eye is forced to focus independently, there is strain. And strained eyes can incapacitate a soldier as surely as a bullet wound... Today's advances in precision promise finer optical and photographic equipment tomorrow.



There's only one flag
we're prouder of!

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HOME MOVIES

Published in Hollywood

JULY 1943

SUBSTITUTES FOR PHOTOFLOODS

B y C U R T I S R A N D A L L

IF inability to buy photoflood lamps has further restricted your movie making activities, you can take heart in the news that there are still available several non-photographic lamps of considerable candle power which serve as excellent substitutes.

When Uncle Sam placed photofloods under priorities, it was not to restrict the amateur in his hobby but to release materials and manpower for more essential work and to make available an undiminished supply of photofloods for war-time use of our armed forces and the industries serving them. Under the circumstances, none of us begrudge them the lamps, and we stand ready, when necessary, to forego the substitutes should the situation ever demand.

Happily for the still active movie maker, there are efficient substitute lamps available. They are not to be had, except in rare instances, from camera stores or photo dealers, but from wholesale lamp or electrical supply houses.

Pictured at the right are the four most practical photoflood substitutes. In most cases, they are approximate in candlepower to photofloods and vary only in Kelvin rating or color temperature degrees—but not enough to seriously affect results of black and white movies filmed with such lamps.

One of the lamps must be burned base down which makes it impractical for use with ordinary reflectors—and all of these lamps must be used in reflectors in order to utilize the maximum light output of each. However, reflectors are marketed in which the lamp receptacle is mounted for vertical burning of lights and, of course, where these are unavailable, it is a simple matter to rig up suitable reflectors of metal wash basins, as many of us did in the early days of amateur movies when spun aluminum reflectors had not yet become plentiful—and low-priced.

Before comparing the four lamps illustrated here, which are available as photoflood substitutes, let us consider the qualities and limitations of the photofloods they are to replace. The No. 1 photoflood consumes 250 watts, has a rated life of 3 hours. Rated lumens at 115 volts is 8650 and the mean color temperature is 3400° Kelvin. The lumen rating of a lamp denotes the actual volume of light output. The color temperature is indicated in Kelvin (K) degrees and determines a lamp's adapt-

• Continued on Page 223

• Familiar to all is this ordinary house lighting bulb of 300 watts. It may be burned in any position and has a rated life of 750 hours. It rates 50 watts above the No. 1 Photoflood.



• Excellent substitute for the No. 1 photoflood is this G-E T-20 projection lamp. It is rated at 13,000 lumens, has a life of 50 hours. It must be burned base down.



• Another substitute for photoflood No. 1 is this G-E G-30 spotlight bulb. It's rated at 8000 lumens and has a burning life of 200 hours at 115 volts. It may be burned in any position.



• Applicable as a spot or floodlight is G-E's R-40 reflector-flood lamp with lens-like surface that concentrates its 300 watts in a beam to produce candlepower of approximately 3000 at 10 feet.





• Fig. 1—Variable area sound track on 8mm. film. Picture area is reduced in width.

• Fig. 2—Variable density sound track—same width as variable area track.

major post-war development in the field of home entertainment, and destined to become a dominant industry as was the development and production of radios and radio-phonograph combinations before the war.

Borchert envisions handsome cabinets of modern design in the living rooms of homes of the future that will project, on built-in wall screens, either sound films or television programs at the casual snap of a switch. A ten-inch reel or "cartridge" of 8mm. sound film would provide a full hour's movie entertainment with no more effort than involved in playing a phonograph record.

As with most experimenters, Borchert's equipment for producing sound tracks on 8mm. film is somewhat crude, involving parts of discarded home movie projectors, odd lenses and gears, etc. Borchert refers to his equipment as "tin can" but, according to him, it turns out 8mm. sound tracks of reasonably good quality. Of course, there is still much room for improvement, a matter of rebuilding the apparatus with parts made especially for it instead of the odds and ends which now make up his equipment. As Borchert puts it, "... My present 8mm. sound tracks are equally good as those produced during

SOUND — on 8 millimeter film!

Report on one amateur's current experiments.

B Y J A C K I R W I N

IS 8mm. sound-on-film just around the corner? Is it practicable? Is it one of the post-war surprises in store for the movie amateur? These questions soon are to be answered by amateur experimenters as well as professional engineers who, for some time, have been quietly engaged in research and application of sound tracks on the narrowest of home movie films.

One man—a deep-dyed movie amateur, incidentally — apparently already

has arrived at the answer. He not only declares 8mm. sound films are possible. He has produced them—and all of the equipment necessary to their production. He is Louis H. Borchert of Ridgeley, West Virginia, instrument engineer for the Celanese Corporation of America's Cumberland, Maryland plant.

Borchert holds with the nation's foremost industrial designers and engineers that streamlined television-sound-on-film combinations for homes is a certain

early day experiments with 16mm. film." In a nutshell, Borchert's experiments to date definitely prove that 8mm. sound films are feasible, which is the word all movie amateurs have been anxiously awaiting.

With 8mm. projectors outnumbering sixteens almost four to one, and with the amateur's current interest definitely pointing to a desire if not a demand for sound in some form, the market for 8mm. sound films and sound equipment is a foregone conclusion. It waits only for the cessation of war that will permit manufacturers to re-tool their plants for production of sound projectors and possibly sound heads and conversion kits that would enable present owners of 8mm. equipment to convert

their projectors for screening of sound films.

All of Borchert's experiments have been restricted to reducing 35mm. and 16mm. sound films to 8mm. As yet he has built no primary recording equipment for the purpose of shooting 8mm. films in sound. But with the practicality of sound tracks on 8mm. established, it is only a step further to development of field recording equipment.

Both wide area and variable area sound tracks have successfully been reduced from 16mm. to 8mm. film by Borchert and some idea of his thoroughness may be had from the fact he built a step-printer as well as a continuous printer in order to definitely establish which method of printing 8mm. sound films would net maximum results. These printers are illustrated in Figs. 5 and 6.

Figure 5 shows Borchert's optical step printer which reduces and prints the 16mm. picture and sound track image on 8mm. film one frame at a time. As may be seen, Borchert utilized parts, gears and lenses from a wide array of instruments, machines and gadgets in order to construct this printer. But his engineering and technical knowledge enabled him to do this with utmost success.

Figure 6 pictures the continuous printer, and most movie makers will recognize the old Model C Kodascope and the Univex camera which went together to form this masterful piece of sound reduction equipment.

The reproducing unit—projector and amplifier—are pictured in Fig. 3. Borchert designed a special sound head, along lines diagramed in Fig. 4, and mounted it on an 8mm. Keystone pro-



Fig. 3

jector, converting it to sound. The amplifier, also shown in Fig. 3, was linked with the sound head. This contains all controls by which volume and modulation of sound is regulated.

The sound track occupies some of the picture area on the film, as with 35mm. and 16mm. sound films and the picture becomes almost square in format. The height of the picture remains the same as with silent 8mm. film.

Some of the "bugs" still to be licked arise from the slower rate of travel of 8mm. film compared to 16mm. and 35mm. Before 16mm. sound on film was successfully developed, it was believed that the slower rate of travel of the smaller film past

• Continued on Page 228

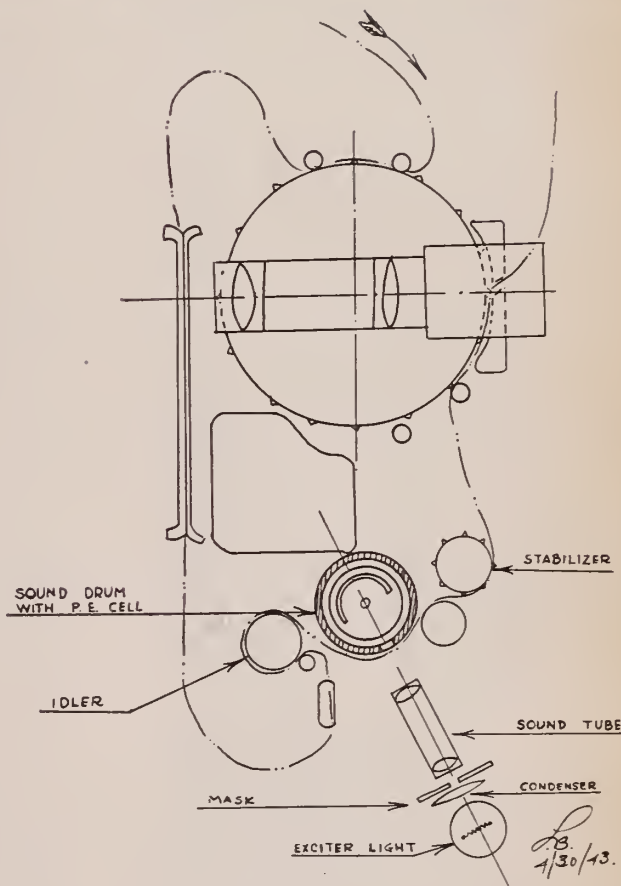


Fig. 4

• Fig. 3 (at top) shows Keystone 8mm. projector converted to sound. Fig. 4—diagram showing construction and installation of sound head on Keystone 8mm. projector. Figs. 5 and 6—home-made step printer and continuous printer respectively with which Louis Borchert reduced 16mm. sound films to 8mm.

Fig. 6

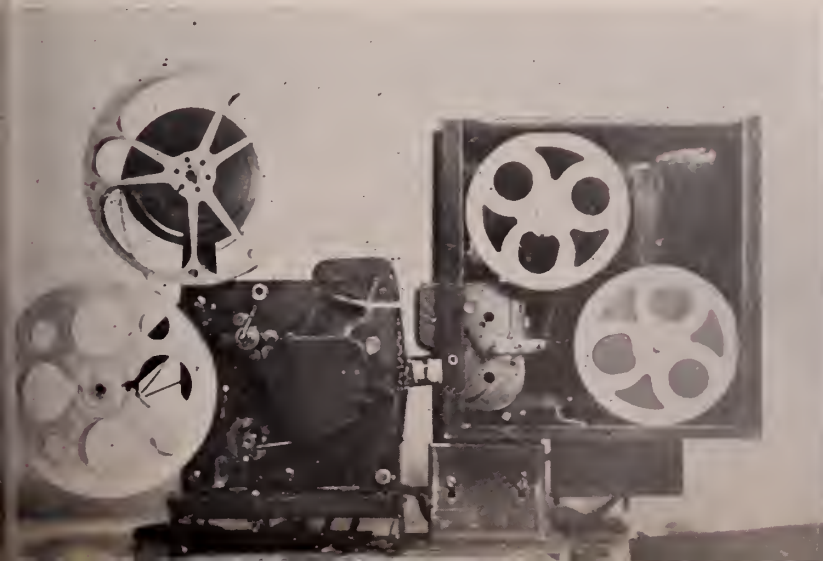
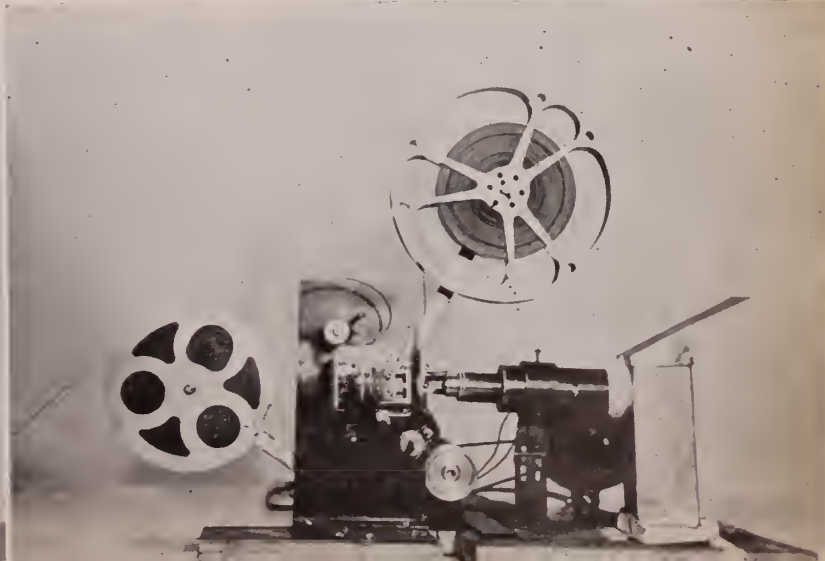


Fig. 5



MOVIE *of* the MONTH

B y J . H . S C H O E N

What's Your
FAVORITE
HOLIDAY?

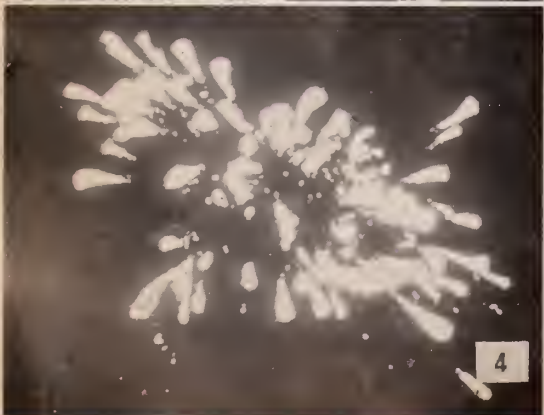
1



2



3



4

WHEN Reel Fellow Roy Creveling of Phillipsburg, New Jersey, was summoned for service by Uncle Sam, he was in the midst of his final home movie production for the duration. However, instead of shelving the project, he left everything handy for that opportunity to finish it that came to him much earlier than expected. Happily, after six months of service, he obtained a transfer to an East Coast photo center of the Signal Corps.

This enabled Creveling to spend his furloughs at home, during which time he filmed additional sequences for his picture, then edited, titled and completed it. Eventually, of course, he sent on the film to HOME MOVIES for review and the editors have elected it the Movie of the Month for July. Shot entirely on 16mm. panchromatic film, the picture is 375 feet in length.

Aptly titled "What's Your Favorite Holiday," it portrays, with more than ordinary interest, the homey, familiar activities of people in an average city celebrating the principle holidays of America from Easter to New Year's eve. The picture opens logically on Easter morn with a long shot of a church steeple in which a bell is lazily tolling, summoning citizens to prayer. There's a montage of shots showing apple trees in bloom terminating in a beautiful close-up of a cluster of blossoms. The camera then takes us downtown where the customary Easter Parade is in progress. The people have turned out in their Easter attire to promenade in the warm sunshine of a typical spring day.

A spinning title suddenly halts to announce the next sequence—Memorial Day. This sequence begins with a shot of a flag flying at half mast. There are parades; flower bedecked graves in the cemetery; gun salutes; and citizens placing wreaths on monument of the Unknown Soldier.

Another spinning title introduces the Independence Day sequence. There's a shot of Independence Hall, the Liberty Bell and of people listening to band concerts. There are scenes of the 4th of July parade, masterfully done. Then the night fireworks display was filmed—on super-speed pan film—providing one of



5



6



7



8

• On this page are frame enlargements from "What's Your Favorite Holiday," Movie of the Month depicting the homey, familiar activities of people celebrating America's principle holidays: 2—The Easter Parade at Atlantic City; 3—Memorial Day services in a national cemetery; 4—Fireworks on Fourth of July; 5—A last fling at summer on the rides in an amusement park; 6—The youngsters keep one eye on the turkey while Dad leads in a Thanksgiving prayer; 7—Kris Kringle in a department store window laughs merrily at shoppers crowding the window outside; and 8—the joyous midnight celebration New Years Eve.

the best records of fireworks ever to be captured on 16mm. film.

The next sequence covers Labor Day and this was introduced with another

• Continued on Page 222

• It is possible for the cinebug to buy an assortment of lenses at low cost which will enable him to extend the latitude of photographic possibilities with his titler.



ACCESSORY LENSES YOU CAN MAKE

B Y L E S T E R D A V I S

ONE of the pleasant experiences encountered in my amateur movies hobby was the discovery of the effect produced by various lenses when applied to photography, editing and projection of motion pictures. In addition to the results obtained by placing a single auxiliary lens before my camera, I also found that certain lenses, properly mounted in front of my camera lens, would enable me to make telephoto shots; that a similar arrangement fitted to the lens of my projector would permit me to screen larger pictures without moving the projector back from the screen.

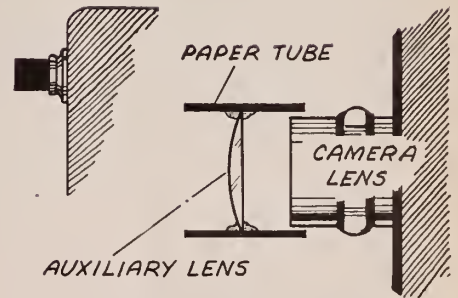
These discoveries came about after I purchased a set of experimental lenses for the nominal sum of \$1.60. The set included 15 lenses of various diameters and focal lengths and a 12-page booklet describing how one could utilize the lenses in constructing telescopes, telephoto lenses, film viewing devices, etc. The whole kit is assembled especially for photographic experimenters and cinebugs and is distributed by the Edmund Salvage Co., Audubon, New Jersey.

Some application of these lenses to cine gadgeteering is illustrated in the diagrams on this page. For instance I mounted one lens with a focal length of 152 millimeters (6 inches) in a pasteboard tube of the same diameter as my camera lens and utilized it as an auxiliary lens in shooting titles. The lens was cemented inside the paper tube with plastic wood which I found to be most reliable for this purpose.

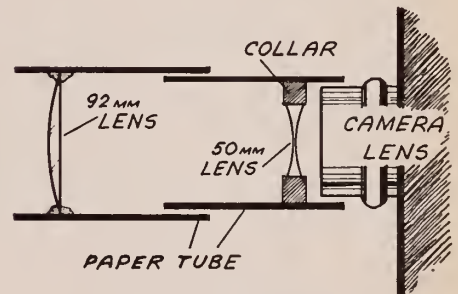
Paper tubes are an important adjunct in utilizing these lenses for photographic purposes. They furnish the base or mounting for the lenses instead of metal tubing now restricted for defense. Usually, a wide assortment of sizes will be needed because of the many different sizes of lenses in the kit. Mailing tubes, paper towel cores, etc., are a ready source for the tubes required. Where a tube of proper diameter is not available, I often slit a larger tube lengthwise, reduce it to required size, then seal the seam again with scotch tape.

I constructed a telephoto lens, as shown in diagram, utilizing two sections of paper tubing telescoped, and a 92mm. and 50mm. lens — the latter mounted in a circular collar made of wood. Lenses were cemented in place with plastic wood, as before. By stop-

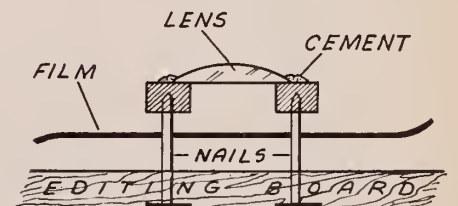
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TITLING LENS



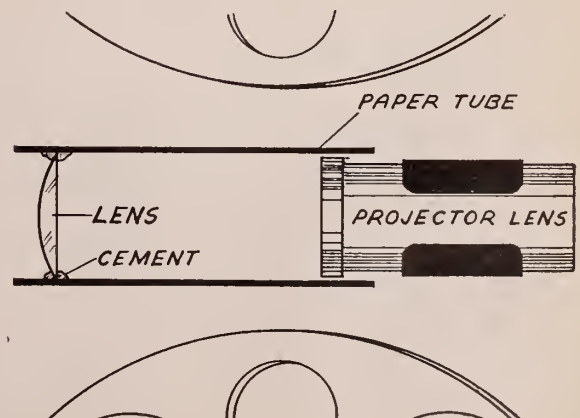
TELEPHOTO

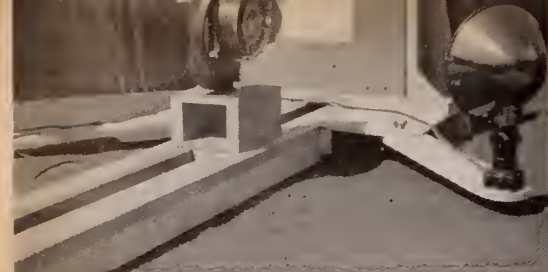


FILM VIEWER

• Diagrams illustrate a few optical cine accessories which any movie amateur may construct with paper tubes and one or more inexpensive lens elements.

**WIDE ANGLE
PROJECTION
LENS**

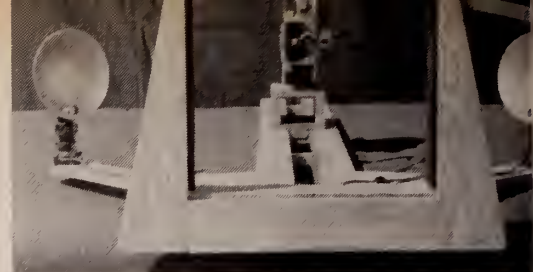




● Fig. 1—This home made titler provides titles up to 12 by 16 inches, makes zoom, flop-over, and other effects.



● Fig. 2—Same titler showing camera mounted back for 12 by 16 inch title.



● Fig. 3—Another view of titler looking through title card holder toward camera.

GOING TO BUILD A TITLER?

By GEORGE W. CUSHMAN

INVARIABLY the hobbyist who builds something for the first time, ultimately discovers a dozen mistakes he made or perhaps many things he would do differently were he to do the job over again. This is true of building a titler as anything else, as those who have built titlers know.

So let us review here some of the things we would improve upon or the innovations we would add when building our next titler. Specifications and dimensions will be omitted in view of the wide divergence in the average amateur's titling requirements. Some want a small compact "typewriter" titler, whereas others demand a larger layout permitting use of 9 by 12 inch title cards or larger. In either case, the innovations we shall dwell upon are applicable in principle.

Consider that a titler is intended to facilitate photography of relatively small printed or lettered areas. The slightest vibration or movement of camera or titler during filming of title will be highly magnified when title is projected on the screen. One of our first considerations, then, is good, solid construction, utilizing braces, shelf

supports, etc., where they will add strength. Solid construction doesn't rule out building a small, compact typewriter titler. The framework and construction of the small as well as the large titler should be rigid enough to permit camera to be operated without vibrating the floodlights or title easel.

Next should be considered all the types of titling expected of the titler, then design the titler to accomplish them. If we expect to use rear projection of backgrounds occasionally, provision must be made for a removable title board interchangeable with a frame that will hold a panel of opal glass. In the titler illustrated at top of page, a grooved frame is provided that takes a 12 by 16 inch title board or panels of clear or opal glass. There are three grooves in the frame so that a "multi-plane" title may be photographed consisting of a picture background on the title board, an ornamental design painted on the middle panel of clear glass, and the title text lettered on the front panel of glass, producing a third-dimensional effect. This, of course, for main titles only.

Occasionally, will we want to make

flop-over or flop-around titles? Then we should provide a means for mounting title on a shaft fitted with a crank that will move the title smoothly in the desired action during filming. This feature is also illustrated in photos at bottom of page.

Means for making scroll titles is almost a necessity, as often a title must be longer than the space in a single title card area allows. Therefore, title text must be lettered on a long card or paper strip and moved slowly from bottom to top in the titler. A popular method of doing this is to use a cylinder—a tin can or rolled oats carton—and fit it with a shaft through the center and a crank at one end. This is centered in the title card holder. Small metal clips at either side of the frame hold the shaft so that cylinder is perfectly centered. Title is cemented around the cylinder which is slowly rotated as the camera photographs the text. Cylinder and shaft, of course, are quickly demountable.

Zoom shots are another innovation applicable to titles with great effectiveness. To produce a zoom shot, the camera is suddenly pushed forward toward title card, to photograph the title in a rapidly growing readable image. This can be accomplished by building a track on base of titler and fitting to it a suitable camera support that can be moved

● Fig. 4 — The flop-over device is quickly mounted on frame of title card holder. Camera films 1st title which is then flopped over to reveal another title on other side of card.

● Fig. 5—Showing device for making flop-around titles. Eighth-inch rod bent to shape extends through holes or clips in title card frame. Effects are used mostly in credit titles.

● Continued on Page 224



● Sam Campbell, his Cine Special set to record the scene, coaxes his subjects into the open with food. A few seconds later, Campbell had a rare scene of these bears and their eating antics safely recorded on film.



THE story of the lady and her gandelions is a classic of wit and wisdom to every nature enthusiast. It seems that she had an overabundance of trouble with the pesky little yellow blossoms monopolizing her lawn. Finally in desperation she wrote to a state department official asking how she might get rid of them, "For," she insisted, "I have tried everything!" "Then, my dear lady," read the laconic reply, "you will have to learn to love them!"

In those words the naturalist sees a criterion for all human approach to nature. There is nothing he can do about it. He cannot take anything from it, nor add anything to it, nor in the largest sense can he alter it—he must learn to love it as it is!

Certainly this is fundamental in wild life photography. One is ill-equipped indeed to obtain those pictures which have that extra interest and charm to them, if he has not learned first to love the creatures he seeks for his films. Such love is more than just animal sentimentalism. It is proper appraisal of the unfathomed miracle of life as expressed in the animal kingdom. It is appreciation of the intelligence present in each animal, that he may meet his environment successfully, solve his problems, establish his routine, and live within the laws and conventions of his species.

While one might obtain pictures of animals without this love in his heart, might catch a scene or two even with fear and the hatred that comes from fear governing his thought, still he would never make pictures with real value, those that depict the character of the creature and the immeasurable mystery which cloaks all nature. This may seem a strange place to begin the subject, but nevertheless that is where

The human side of filming WILD LIFE

B y S A M C A M P B E L L

"The Philosopher of the Forest"

wild life photography does begin: with the love of the creature rather than the camera!

It was more good fortune than good choice that made me put first things first in this field. As a devout naturalist, I have lived most of my life in the forests, particularly northern Wisconsin, Michigan, Minnesota, and Canada. My home, *The Sanctuary of Wegimind*,

near the tiny town of Three Lakes, Wisconsin, is in a wild life refuge. Here most of the animals native to these north woods are found in some abundance. Here I learned a fact that every nature lover knows—that animals are not generally dangerous to human beings, and in fact are inclined to be rather friendly if given freedom from human abuse. Thus the love of living creatures had been awakened within me before a camera was in my hands. I took up motion picture photography with rather a selfish sense, endeavoring to gather up and preserve the precious experiences which were unfolding to me in the forest constantly. But my pictures were made primarily for my own records, and I had not the slightest notion of using them publicly.

Then a simple little chipmunk awakened me to the importance of the films I was accumulating. He was a funny little fellow. We called him Stubby, though he can be more accurately iden-

● Continued on Page 225



● Raccoons, coaxed into floodlit camera range by morsels of food spread out on Campbell's cabin doorstep, become interesting subjects for his movie camera. Inherent natural friendliness and love of animals are prime requisites for successful filming of wildlife, according to Sam Campbell.

• Whether or not judging rests with one man or several, a fair and undisputable evaluation of all film entries can result if each film is analyzed and rated on a percentage basis.

OF all the tasks involved in conducting an amateur movie contest, certainly the most important, the most ticklish and one most subject to criticism is that assumed by the man or men who are to serve as judges. The judge's task is a thankless one, at most and, as in beauty or baby contests, there is always one or more entrants who sincerely believe their "baby" should have won.

Considering this, the more prudent will either decline to act as a contest judge or will set about to decide the contest films on a point basis that will assure an honest evaluation of each film submitted. It should be understood at the outset that every contestant expects his film to win a prize, even though he may be constrained to admit it when submitting his film in the competition.

Having analyzed the outcome, the complaints, yes—and the injustices—of many cine club contests, the writer finds much of the dissension that often follows a contest is due entirely to a lack of basic principles on which to evaluate each contest film.

For one thing, the task of judging pictures is made much easier and tends to insure fairer awards, if the entries are divided and judged according to class—i. e., family movies, documentaries, photoplays, travelogues, etc. Also, the visual impact of color over black and white should be considered so that the appeal of color will be discounted and the color film thus leveled to the plane of the black and white film when both make up entries in a contest.

Such specifications, of course, should be made known to the contestants so that each film can be entered by the contestant in the proper classification or in the classification desired by him. Also, it should be compulsory that every film be edited and titled. Often I have seen films entered in a club contest that, save for the splices linking each roll of film as it came from the laboratory, had received no particular attention at the editing board; and yet they possessed material that could, with a little effort and editing skill, be turned into potential prize winners. Assuming that one of the primary reasons for conducting a movie contest is to stimulate desire of the movie maker in



HOW TO JUDGE A MOVIE CONTEST

B Y W . G . C A R L E T O N

turning out better pictures, it is not too restrictive to expect each contest entry to be properly prepared for competition.

Progressive cine clubs no longer evaluate contest films solely on the personal likes or dislikes aroused in the judge or judges. Today there are theatre-goers who sharply disagree with their neighbors on the merits of pictures generally considered among the best of the year. We have come to know that it is folly to rely on the emotional reaction of people as the medium for judging motion pictures. Pictures must be analyzed carefully with deliberate consideration given to each branch of the art—photography, continuity, editing, titling and etc., if an honest evaluation is to result.

So, as we frame the rules and regulations by which the amateur's films are to be judged, we find that the point system, or percentages, or whatever you choose to call it, is the fairest approach to the problem. Already we have classified the divisions under which the films are to be entered. Now we shall classify the elements of each film one by one so that each film will be analyzed step by step according to these elements. The elements are as follows: continuity, photography, editing, titling, and entertainment value (sometimes referred to

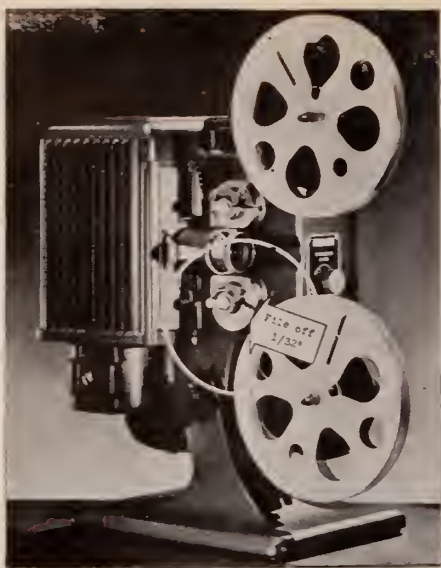
as human interest or appeal). More advanced filmers may add to this list the elements of musical background or sound, the latter including all other forms of sound including oral or recorded narration.

In view of the inconsistency that prevails among cine clubs in the matter of percentage values allotted to each element, it would be unwise to recommend definite figures here. Instead, some prevailing percentages will be suggested. Several clubs value continuity at 50%; entertainment value 20%; and photography, editing and titling each 10%.

Another system that is popular with many cine clubs is to consider the film 100% at time of entry and then subtract a certain percentage for each shortcoming or error in continuity, photography, editing, etc. Thus if a film was penalized 20% on continuity, 10% on photography and 15% on titling, it would receive a final rating of 55%.

A rather new innovation, often termed the "lazy man's method" is to appraise the first film projected in the contest at 500% and to compare all other entries with this film, giving them a higher or lower percentage. Thus, the second film projected, if it was better than the first, would be rated 750%.

• Continued on Page 220



300 Foot Reels

Owners of Model 70 Kodascope projectors can screen 300 foot reels of film simply by making a slight alteration in the metal film guide under the lower sprocket as shown in picture. By filing off $\frac{1}{32}$ of an inch from this guide, a standard 300 foot reel will fit the lower takeup spindle.

No other alterations or adjustments are necessary as the top feed spindle easily takes a 300-foot reel. Filing the guide on the lower sprocket in no way affects operation nor efficiency of the projector. — Stanley J. Klimoj, Jr., Springfield, Mass.

Daylight Darkroom

It isn't necessary to wait until night and the darkness of a locked clothes closet in order to wind back film for lap-dissolves and other effects.

With a little practice, anyone can perform this feat by placing camera and hands under the bedclothes, holding clothes down tight at edge of bed with

THE EXPERIMENTAL

body or head. In spite of light colors of blankets, sheets, etc., it will be adequately dark in there if the covers are loose and allowed to drape well over edge of bed.

Thus it is possible to make a fade, slip into the bedroom and wind back the film, and get back to scene of action within comparatively few minutes. — Lorin Lambert, Terre Haute, Ind.

Duplicating Films

I have successfully used my projector for making duplicate prints of films, making no alterations other than removing the projection lens and mounting a home-made lamphouse in the lens holder.

The lamphouse, as shown in sketch, was made from a round baking powder can. A hole was cut in the bottom and a piece of metal tubing, 2 inches long and of the same diameter as my projection lens, was soldered in the hole. An ordinary 6-volt automobile head-

around the film aperture may become a problem, but one easily overcome by proper shielding with sheet metal or cardboard. — Bill Castor, RT 2/C, Gorton, Conn.

Color Titles

I use many of the title cards which appear in HOME MOVIES each month. I have found that by coloring these titles with ordinary dime-store water color paints, they become very effective Kodachrome titles. In using such colors, it is important to take the paint directly from the cake rather than from a mixture thinned by water; otherwise the paper surface on which titles are printed will remain uneven after paint dries. — Faye A. Frazier, Washington, D. C.

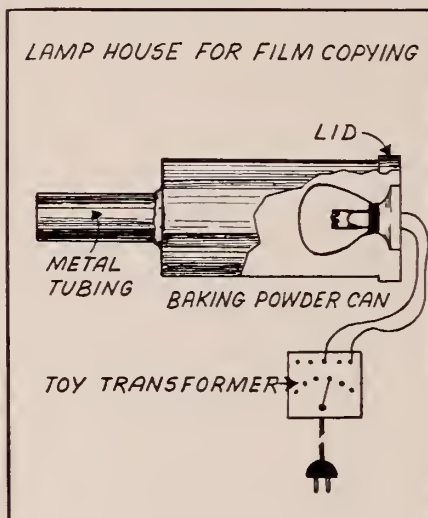
Film Cleaner

Most amateurs do not clean their films often enough resulting in particles of dust scratching the emulsion or film base surface permanently.

A very simple cleaning device can easily be made that may be attached either to the editing board or to projector, cleaning the films each time they are used.

This device is shown in accompanying diagram. Two small wooden blocks are covered on one side with thin strips of sponge rubber. The rubber in turn is covered with fleecy cotton flannel. The two blocks are joined together with two metal clips in such a manner as to leave about $\frac{1}{32}$ inch space between for the film which is inserted through the open side.

The device is mounted on a single pedestal by means of one screw which allows the cleaner to adjust itself to the angle of the film as it passes from one reel to another. — Arthur Barkley, Oakland, Calif.



light bulb fitted into a suitable socket was attached to the lid of the can and wired direct to a variable toy transformer. Thus, I was able to control density of printing light by varying the voltage as well as altering speed of the projector.

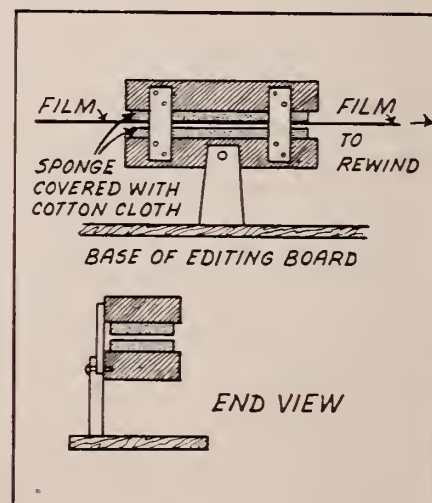
In use, the lamp house is inserted into the lens holder of projector. The regular projection lamp is not used and is either disconnected or switched off. The two films are threaded into the projector with emulsions facing each other and run through at a speed determined by test. My projector is a model K-8 Keystone and the lamphouse fits the lens tube in such a way that no additional light shielding is necessary. With other makes of projectors, light leakage

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

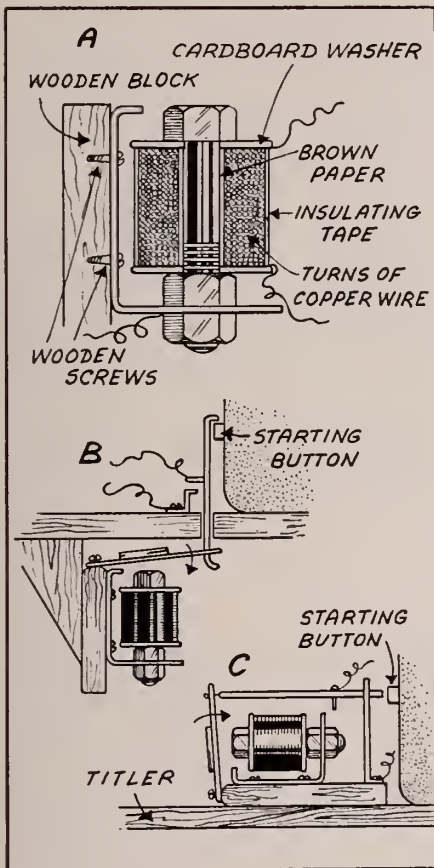
Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.



CINE WORKSHOP

gadgets, tricks & shortcuts contrived by Cinebugs



Elect-remote Control

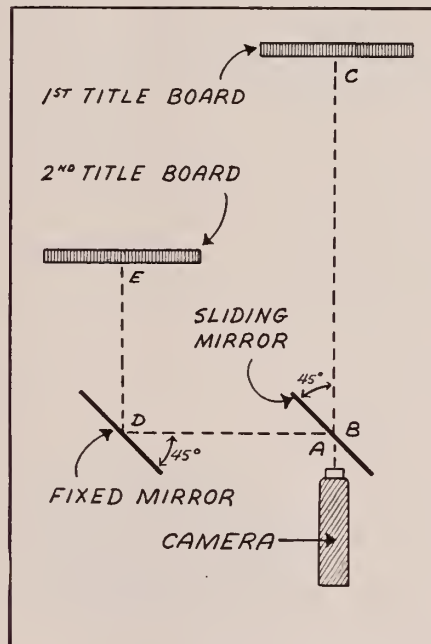
A remote camera control, operating by electricity can be useful in many phases of cinematography from making titles to shooting time lapse or animation subjects.

The essential item necessary is a single electric-magnet which may be taken from a discarded door-bell or, where more power is desired, made by the amateur himself, according to details given in accompanying diagram A. Two heavy cardboard washers, $1\frac{1}{8}$ " in diameter are fitted on a bolt. Bolt is wrapped with several turns of brown paper, then wound with enameled or cotton covered copper wire of approximately 32 gauge. Ends of wire are inserted in holes pierced in the cardboard discs and these form the contacts or electrical leads to be spliced to the current supply.

Figs. B and C show application of the magnet in operating starting button of various cameras. Used in a vertical assembly, as shown in Fig. B, it will operate starting buttons of such cameras as 8mm. Filmos, 8mm. and 16mm. Cine Kodaks, Victor, etc. Used in horizontal assembly as sketched in Fig. C, the device will operate cameras such as Keystone, Bolex, Cine Special, etc.—Marvin Maltz, Detroit, Mich.

Projector Blimp

Where light escaping from projector lamphouse is overly bright, affecting screen brilliance or proving annoying to spectators, the annoyance can be overcome by covering projector with a suitable corrugated carton. First cut a hole corresponding to lens position and another hole near top of box at the rear for ventilation of the lamphouse and an efficient "blimp" will be had that shields both extraneous light and sound from the room. To thread projector, etc., the "blimp" may be lifted, and replaced again before resuming projection.—A. L. Clement, Ft. Worth, Tex.



Title Wipeoffs

Genuine title wipeoffs—where one title actually "wipes off" the preceding one—can easily be made by any amateur willing to rig up the simple apparatus illustrated in accompanying sketch.

As indicated in the sketch, two title boards are involved—one in the customary position directly ahead of the camera and the other not so far distant and somewhat to the left. Two mirrors set at 45° angles also are employed. The one at position D is fixed while the one at point A-B is affixed in a suitable track so that it may be moved diagonally before the lens to effect the wipe-off.

The wipeoff is accomplished as follows: Title on first titleboard is photographed for desired length, then sliding mirror is moved forward. This gradually cuts off title No. 1 from view and brings, by reflection, title No. 2 into

view. Sharp focus of both titles is insured by having the distances ABC and ABDE equal.

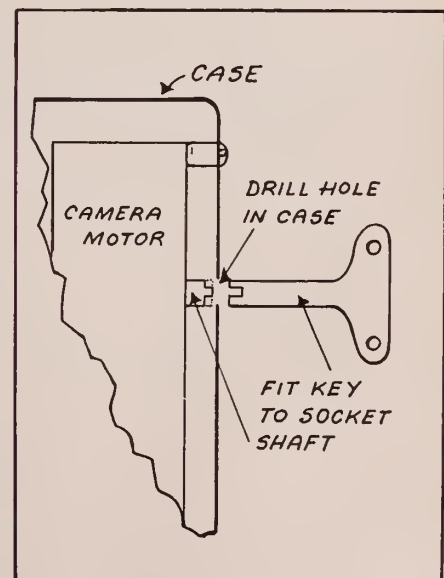
No dimensions are given here because figures would differ for various makes of cameras or various size titles. The fixed mirror must be larger than the sliding mirror as it receives the image proportionately larger than does the sliding mirror.—G. F. Krull, Philadelphia, Pa.

Windbacks

Windback—or backwind, whichever you choose to call it—is a comparatively simple innovation to add to most cine cameras. In principle, winding back film consists of turning back the main camera sprocket and this can be done by piercing the camera case and making contact with the protruding end of the sprocket shaft.

In some cameras, shaft protrudes as much as one-fourth inch. In such cases, all that is necessary is to file a keyway in end of shaft so it will fit your backwind key. Where shaft is too short, it must be drilled in center and a short stud, machined to take key, fitted to it.

Every precaution should be followed, of course in removing camera mechanism from case. An extended study of the camera mechanism should enable the worker to proceed with safety.—John S. Moniak, Chicago, Ill.



Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

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1709 W. 8th Street

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WASHINGTON

Bell & Howell Filmosound Library
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ILLINOIS

BERWYN

Colonial Camera Shop
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Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street
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2308 West Devon Avenue

KANSAS

WICHITA

Lewis Film Exchange
216 East 1st St.

MASSACHUSETTS

BOSTON

Don Elder's Film Library
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Frank Lane and Company
5 Little Building

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
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MICHIGAN

DETROIT

Detroit Camera Shop
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NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

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Bell & Howell Filmosound Library
30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 West 45th St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
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National Cinema Service
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Nu-Art Films, Inc.
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Axis Smashed In Africa is Castle Films new release in 8mm. and 16mm. for July. It shows vividly not only the fury of African warfare as American, British and French troops storm one position after another en route to Bizerte and Tunis, but also the strategy which brought about the Axis' wholesale collapse. Bewildered Axis troops give up in droves. A quarter million men surrender unconditionally and are made prisoners. Every foot of this film is valuable document for 8mm. and 16mm. projector owners commemorating the United Nation's first major defeat of the Axis. Distribution is through photographic dealers at standard Castle Films prices.



Highlights of Lincoln's Career is a one-reel 16mm. sound film portraying historic episodes of the life of the great president, beginning with the Lincoln-Douglas debates and dealing with important events during the critical Civil War period. Presented graphically with historic fidelity in brief, well-edited shots, it concludes with Lincoln's tragic assassination. Walter Houston is featured. Distribution by Nu-Art Films, Inc., 145 W. 45th St., New York City. Sale price is \$45.00, rental \$2.00.



Paris Calling is a thrilling story of the French underground movement for freedom. Mass flight from invading Nazis, hairbreadth escapes from the Gestapo, an ingenious secret radio transmitter, and a breath-taking commando raid are highlights of the picture which was produced by Universal and stars Randolph Scott and Elizabeth Bergner. This latest Filmosound Library release will be available July 16th from Bell & Howell Co., 1801 Larchmont Ave., Chicago. It consists of 12 reels and rents for \$17.50.



Code of the Red Man is a 7-reel Monogram production now available in 16mm. sound. Its a thrilling drama of the wilderness told against the background of an Indian village on the southwest frontier and featuring the wonder horse, "Thunder." Many important roles are enacted by full blooded Indians from various western tribes. Highlight is spectacular fight between "Thunder" and another wild horse. Distribution is by Commonwealth Pictures Corp., 29 7th Ave., N. Y. C.

Leading Lizzy Astray, 200 feet 8mm., features Mack Swain, Slim Summerville and Fatty Arbuckle, prime comedy favorites of silent days, in a story dealing with a farmer's daughter in the clutches of a dastardly villain. 16mm. prints are also available for rental. Distribution is by Fun Film Library, 545 Fifth Ave., New York, N. Y. Catalog and rates on request.



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- 3—Extra 100' Magazines
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Seattle, Washington

Windback and Frame-counter . . .

• Continued from Page 214

shield wiper. Balance of parts are better described in the diagram.

A 13/32" hole was drilled in the camera case and the gear shaft bushing (D) was inserted and made fast to the case by expanding end of bushing, riveting it by means of metal punch and hammer as shown at C. Then the bushing was further secured by application of a ring of solder around it on outside of case.

The windback shaft shown at D, was then inserted in the bushing. The rest of the assembly, shown at E, was next fitted in place and a thin film of solder applied to the end washer to lock the assembly securely together.

It is important to explain that the star-shaped hole and the pin-studded washer were required only because a fiber gear was used. These prevented the gear from stripping on the shaft. Had a metal gear been used, these features would not be necessary.

Before the motor chassis was returned to the camera case and connected with the windback shaft, I also built in a simple frame counter. This consists of a footage dial applied over the large brass gear of the mechanism and which has been calibrated in single frames. A triangular window is cut in the camera case as shown in Fig. 1, and also at B. Fig 2, for observation of the dial.

To arrive at number of frames of film that passed through camera during one complete revolution of the brass gear, I threaded a length of exposed film into my camera, made a pencil mark on the film where it entered the gate and another mark on the gear, then ran the motor until the gear had made one complete revolution. Counting the frames, I found that one revolution of the gear equaled 52 frames.

A disc of paper, slightly smaller than diameter of gear was drawn on heavy white paper. Another circle, about 1 inch in diameter was drawn inside of this and cut out with a razor blade. This left a ring of paper, as shown at A. This was accurately calibrated with 52 lines (not spaces) around its perimeter which were numbered consecutively from 1 to 52, clockwise. The dial was cemented on the gear, then given a coat of clear lacquer.

The dial window was cut in camera case as shown at B, Fig. 2. This was covered on the inside with a small piece of clear celluloid cemented to camera case. A fine hairline was etched in center of celluloid and filled with black pigment as a guide line.

With these two features completed, it was a simple job to return motor chassis to case and make the camera and its

new gadgets ready for use. One precaution that must be taken in re-assembling camera, is to make sure stop-pin in the brass gear is in stop position against the release button lever, and to maneuver the gear connected to pull claw so that it meshes with the driving gear with claw in position. If, after camera is first tested, shutter is found not to be in the right position, I discovered it could easily be adjusted by means of a small ignition wrench.

Winding back the film is accomplished by inserting the key, shown at F, in the windback shaft and turning back the film for the desired number of frames. This is an ordinary clock key to which a metal pin has been added to fit keyway of windback shaft.

As with most home-made windback jobs, no provision has been made for taking up the wound-back film. There is sufficient room in the film chamber to accommodate the 40 to 50 frame length of film of the average windback without danger of jamming camera mechanism. At least mine has never given me any trouble.

Judging Movie Contests

• Continued from Page 215

If it was considered not as good, it would be rated 250%. The third film, then, is screened in competition with the first two. If it is considered better than the second film but not as good as the first, it is rated 625%. Thus, the judging continues, allowing the mean percentage figure between the two films considered closest competitors. After judging is completed, the film given the highest percentage is the first place winner.

It should be emphasized that color must not unduly sway the opinions of judges in the elemental or over-all evaluation of a picture. Color is a powerful element, influencing as it does a greater natural response to pictures made on color film. But if we are to judge a picture solely on its elemental merits—photography, continuity, editing, etc.—color must be disregarded entirely where black and white films are in competition.

It frequently happens that an otherwise mediocre picture is regarded a prize winner simply on the basis of one or possibly two exceptionally well photographed or enacted sequences. Respon-

sible contest judges should not allow one or two good scenes or sequences to over-influence their judgment where rest of the picture is of mediocre or lower level. A 400-foot picture should be judged on the average quality of the full 400 feet, not upon a specially well sequenced or photographed hundred feet of it.

Another factor to be considered is fatigue of the judges. Where contest entries are numerous, the pictures shown last are bound to suffer from apathy of the judging staff, tired from viewing too many films. In such cases, it is advisable to conduct judging in two or more sessions, classifying the films and screening one classification at a time.

Films accompanied by a scored selection of recordings for background mu-

sic or prepared discs of sound, music and narrative are frequently a basis for controversy in contests where strictly silent films are entered. No one will dispute the fact that any amateur who takes the additional pains to arrange a musical score for his film or to produce a special disc recording for it, is entitled to additional credit for his efforts. Still, there will be those less fortunate filmmakers who claim that the man with means who can afford a recorder and a turntable to play the records, has a tremendous advantage.

Such a controversy suggests that both the silent and the sound contestants must be willing to give ground, if necessary, in the competition. If the picture accompanied by musical score or recorded sound is definitely in the

WANTED: Volunteer 16mm Cinetographers!

THE Seaman's Service, Inc., a welfare organization that cares for merchant seamen stricken or disabled in line of war-time duty, are desirous of making a 16mm. motion picture depicting the scope of their organization which embraces hotels, rest homes and recreation centers in thirteen United States seaports. Some of the nation's top 16mm. filmmakers are capable of shooting the kind of pictures wanted by this organization which later will be edited and titled to form a complete, concise record of their activities.

Philip Ketchum, Pacific Coast Regional Director, having witnessed the splendid work of several amateur movie makers, has asked HOME MOVIES to aid in recruiting services of volunteer 16mm. cameramen in each of the 13 cities listed below, to film scenes of activities in each port.

The United Seaman's Service, Inc., will supply the film. Cinetographers who volunteer for this project must be top ranking amateurs with 16mm. equipment capable of good photography on interiors as well as exteriors. Volunteers should also possess adequate floodlighting equipment for interior shots. Necessary photoflood lamps can be supplied.

Competent cinetographers willing to serve this worthy cause are requested to communicate at once with the nearest port executive officer listed below who will arrange an interview:

R. A. Watson, Port Executive Officer
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621 S. Sprng Street, Los Angeles

Vincent Fallon, Port Executive Officer
United Seamen's Service
564 Market Street
San Francisco, California

T. J. Edmonds, Port Executive Officer
United Seamen's Service
219 S. W. 6th Avenue
Portland, Oregon

Carlton Lindquist, Port Executive Officer
United Seamen's Service
30 E. 37th Street
New York City.

Victor Bowyer, Port Executive Officer
United Seamen's Service
1422 N. Charles Street
Baltimore, Maryland

Jack Kamaiko, Port Executive Officer
United Seamen's Service
201 Procter Street
Port Arthur, Texas

H. C. Crandall, Port Executive Officer
United Seamen's Service
Hotel York, Norfolk, Va.

J. Bebelaar, Port Executive Officer
United Seamen's Service
150 E. Bay Street
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Walter Scott, Regional Director
United Seamen's Service
20 S. 15th Street
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2023 Ave. E
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winning class and the music or sound enhances it, then it should be given the nod over any film that would tie it in strictly silent presentation.

On the other hand, where a picture rates second or third but the musical score or sound rates excellent, the superior silent film should be favored on the basis of better movie making.

In evaluating a musical score or sound accompaniment, the choice of the musical selections should be considered rather than the quality of the music played. The wealthy club member may easily afford the best turntables, amplifier and speakers but fail in his choice of musical selections to be played with his film. On the other hand, the contestant with a skillful and harmonious

musical score may be able to present it on a single turntable of home construction. It's the contestant's individual efforts that must be considered, not his equipment.

The results of movie making competitions judged on the basis set forth here will, in most cases, prove acceptable to all contestants where the basis of judging is explained to them at time contest is announced. Dissenters, if there be any, may then be considered simply as one of the necessary evils that accompany any undertaking.

NOTE: This is the first of a series of three articles on amateur movie contests by W. G. Carleton. Future articles will discuss the amateur's problems in preparing his film for competition and those of the club conducting the contest.—Ed.

Movie of the Month...

• Continued from Page 210

spinning title. Opening scenes show hundreds of automobiles on highways—citizens bent on one final outing before summer officially ends. We see families in crowded trolley cars bound for a cool, green park—a pleasureland at the edge of the city replete with huge shade trees, a merry-go-round, roller coaster, chute-the-chutes and other concessions. Kiddies as well as grown ups, laughing and gay, crowd the concession.

The spinning title spins again, this time to announce the next holiday—Thanksgiving. A family assembles around the festive table adorned by a huge roast turkey. Father leads them in a prayer of thanks. The little boy, stealing a glance toward his father, reaches for a turkey leg. But father catches him in the act, admonishes him to return it.

The camera, trained on the appetizing turkey fades to a closeup of a football which introduces the national sport of that season. There are many interesting scenes of players on the gridiron, the rooting section and of spectators. The sequence ends with a shot of two dogs playing their own brand of football—a tug of war with a toy football.

Christmas day is next—the biggest holiday of all. Creveling set the mood for the season by filming a cleverly faked snowstorm scene in which tiny bits of paper were floated down before the camera lens to simulate snow. This scene fades to a shot of three youthful choristers singing Christmas Carols in church. There's a shot of a tiny tot standing up in his crib as he anticipates the coming of Santa Claus. Creveling depicts his thoughts in a double exposed shot in which Santa and his reindeers flit across the scene in a sort of a mirage. Then there's a big

laughing Santa beside a gaily decorated tree in a department store window; shots of toy displays in department stores. A highlight is the fine job of lighting done on all interiors.

Closing sequence depicts New Years Eve. This opens on the interior of a nightclub. The orchestra is playing while performers in specialty numbers go through their paces. The tables are crowded with merry-makers in ridiculous hats and tangled in serpentine. Someone starts a Conga line. At the stroke of twelve, an inebriated celebrant tears the clock from the wall and assumes head of the Conga line.

The tag title asks: "What is your favorite holiday?"

This is a picture that any amateur movie maker could film. But Creveling has done a masterful job, both from point of continuity as well as photography. In a peculiar way, Creveling pointed up interest in each sequence to elevate the picture far above the usual catch-as-can filming of such events.

REEL FELLOWS



Cuts of the official Reel Fellows emblem are now available to Reel Fellows and Reel Fellow chapters who wish to include the emblem on personal or

club stationery. Available in two sizes—the one shown here and 1 3/4 by 2 inches—cuts are loaned free of charge.

Reel Fellows chapters and individual members planning stationery may secure loan of cuts by writing to The Secretary, Reel Fellows, c/o Home Movies, 6060 Sunset Blvd., Hollywood, Calif.

The secret lies in the fact that Creveling didn't awake one day to find he had a lot of loose footage on holiday events that might be put together to make a screenable picture. He purposely planned his picture the way it appears on the screen. He conceived the idea of asking "What Is Your Favorite Holiday?" and of picturing each American holiday in a nostalgic manner certain to prove entertaining to any audience privileged to see it.

"Collecting shots for 'What's Your Favorite Holiday,'" said Creveling, "Entailed a whole year's filming; for in most instances, the scenes depicting each holiday were actually filmed on that holiday. The Fourth of July sequence, for example, was made during the exercises at Independence Hall in Philadelphia. The Easter fashion parade was filmed on the Atlantic City Boardwalk.

"I must confess that a certain amount of 'faking' had to be done because Uncle Sam called me in August. So I filmed the Labor Day sequence in advance—on a holiday, incidentally—which provided the very atmosphere I wanted."

Creveling's film is significant for two reasons: not only is it a carefully produced picture but it demonstrates what a serious amateur can do in these times in spite of film shortages and tire and gasoline rationing. Not to mention an interruption by Uncle Sam.

Photoflood Substitutes . . .

• Continued from Page 207

ability to successful photographic use, especially in color photography. The color temperature of photofloods is naturally high inasmuch as these bulbs are designed especially for photographic use. It is the lumen and color temperature ratings, then, that will serve as basis of comparison between the three standard photofloods and the lamps suggested as substitutes.

The No. 2 photoflood consumes 500 watts, has a rated life of 6 hours. Rated lumens at 115 volts is 17,000 and the mean color temperature is 3400° Kelvin—the same as the No. 1. The R-2 photoflood consumes 500 watts, its rated life is the same as the No. 2, but its lumen rating drops to 4500 beam lumens in the 0 to 30° zone. However, this reflector type lamp concentrates an intense beam of light within a radius of 30°, giving it a rated maximum beam candlepower of 6400 at 10 feet.

All four lamps suggested as photoflood substitutes are products of General Electric Company. The first is the 500 watt T-20 projection lamp with a

rated life of 50 hours compared to the 3- and 6-hour photofloods. Of course, the T-20 costs more—\$2.20, as compared to 15c for the No. 1 photoflood or 30c for the No. 2—but it lasts almost 17 times as long, actually giving more life for the money invested. Lumen rating of the T-20 is 13,000 at 115 volts against the 8650 of the No. 1 photoflood and 17,000 of the No. 2 which makes it more powerful than the No. 1, slightly less powerful than the No. 2. The color temperature of the T-20 is approximately 3185° Kelvin compared to 3400° Kelvin for photofloods. It is the most logical photoflood substitute for all around cinematography, possessing as it does greater lumen and color temperature rating than the other three photoflood substitutes. It's one drawback, perhaps is that it must be burned base down.

The next lamp is the globular 400-watt G-30, ordinarily used as a spotlight bulb. It sells for \$1.75 and has a rated life of 200 hours at 115 volts. Lumen rating is 8000 at 115 volts—slightly under the No. 1 photoflood—and the color temperature is approximately 2985° Kelvin. An important feature is that this bulb may be burned in any position, making it possible to use it in any type of metal reflector.

A lamp similar in physical appearance to the R-2 photoflood is the 300 watt R-40, a reflector-flood lamp with a heavy lens-like surface that concentrates an intense beam of light—3000 maximum beam candlepower at 10 feet. This lamp sells for \$1.40 and has a rated life of 1000 hours. Rated initial zone lumens are 1600 at 115 volts in the 0 to 30° zone and no figures are available on its color temperature. It is an excellent light for spot-light effects and some outstanding photographic results have been attained using fast pan film with the scene lighted only with a few R-40 lamps. This lamp may be burned in any position, but due to its intense heat, only a porcelain socket should be used.

The fourth lamp is an ordinary 300 watt household lamp that retails at 45c and has a rated life of 750 hours when burned at 115 volts. Lumen rating is 5850 and its color temperature is estimated at approximately 2950° Kelvin. As with all household lamps, it may be burned in any position, making it adaptable to use in any reflector.

It may be said that all of these lamps will serve satisfactorily to illuminate interior settings for cinematography with panchromatic film. They are also adaptable to Kodachrome photography but with some slight effect in the color result, due to their inherent lower color temperature—a prime factor in obtaining normal results with type A Kodachrome.

The use of blue filters or transparen-

8mm.—THE WORLD IN COLOR—16mm.

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1937-May, June, Aug., Sept., Dec. 1938-April,
June, July, Aug., Sept., Oct. 1940-March, April,
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these lamps has been known to improve photographic results inasmuch as a blue filter increases the color temperature, but with some diminishing of the lumen value, requiring an increase in the number of lamps used.

Movie amateurs, eager to continue their hobby will find that these lamps remove the only war-time obstacle to indoor cinematography. It is recommended

that their use be gauged first by suitable tests to determine exactly how many lamps are adequate to light a setting formerly covered with photofloods. By shooting a test on one scene and keeping a record of the meter reading, it is possible to determine the procedure for shooting all other interior sets in which these substitute lamps are used for illumination.

Going to Build a Titler . . ?

• Continued from Page 212

smoothly back and forth from the card holder. This feature is illustrated in Figs. 1, 2 and 3.

What size titles will we wish to make? Actually, this should be our first consideration. The camera lens equipment available, of course, may determine this for us. Where auxiliary lenses are to be used, the titler may be designed to photograph titles $3\frac{1}{8}$ inches by $2\frac{3}{8}$ inches (typewriter titler size) up to any desired size, depending upon the auxiliary lenses available. Where titles are to be photographed with the regular camera lens equipment — and such lenses must be in focusing mount — the closest the lens will photograph must be considered and the titler designed accordingly. If camera lens can be focused on objects as near as 2 feet, then it will be possible to photograph titles without aid of an auxiliary lens by placing camera so lens-to-title card distance is 24 inches and the smallest title card area is $9\frac{1}{2}$ by $7\frac{1}{8}$ inches.

Where auxiliary lenses are to be used, the lens holder should be so designed that it may be folded down on titler base when not required; also it should provide means for quickly changing from one size auxiliary lens to another — holding each lens accurately centered before the camera lens. Distance from camera lens should never exceed 1 inch from front element of camera lens. This suggests that each auxiliary lens should be permanently marked as to its diopter size or focusing range. As most of these lenses are considerably larger than the camera lens, the size can be inked on a small piece of gummed tape and affixed to edge of lens.

Source of illumination is an important consideration. With priorities on photofloods, we may frequently be compelled to use sunlight for lighting titles. But our titler should be equipped for photoflood lighting. Even where photoflood lamps cannot be had, there are a number of high powered lamps still available (See elsewhere in this issue.—Ed.) which will provide light of sufficient volume and color for either black and white or Kodachrome filming. Photofloods or substitutes should

be used in reflectors only so that all of the light will be concentrated upon the title.

Positioning the photofloods, or perhaps we should say the lamp fixtures, must be given very special attention in order that light from the lamps will spread evenly over the title card surface. Unless lamp fixtures are placed far enough away from title card holder and at the right angle, "hot spots" are certain to result. A fairly accurate rule to follow is to place the lamp fixtures at a distance twice as far from center of title card as width of the title. That is, if title card is 12 inches wide, lights should be placed not less than 24 inches from center of title.

Lights should be mounted on movable arms, as illustrated in Fig. 1, so they may be adjusted according to size of title card and distance of camera from title. Adjustment should afford moving lights to or away from title as well as swing them from center to side.

Zoom effects were mentioned earlier and this feature brings up the question of how should lights be set for this particular type of title shot. In all zoom shots, lights should remain fixed at the predetermined distance from title board. Only the camera should move toward or away from title in the zoom if density of title is to remain same throughout the zoom effect.

Our considerations up to this point have been in the design of a horizontal titler, a titler which can be set up on a table anywhere for the purpose of making a single main title or a complete titling job from main to end title, using printed, typed or hand-lettered title cards.

Where animated effects are to be included in the makeup of titles, then we shall have to consider designing our titler so it operates in vertical position — the title board serving as the titler base and the camera mounted overhead shooting down vertically toward the title. Such a titler involves very little change in construction over one of horizontal design except that it must be absolutely rigid. The upright between

camera and title card holder should be sufficiently re-inforced to insure against any vibration. The titler illustrated in Fig. 1 may be used either vertically or horizontally. The arms to which lights are attached can be locked securely at any position by means of wing nuts.

All animation, whether by pen and ink or by movement of individual letters, characters or figures, is done on the title board which becomes the ani-

imating stage, the camera photographing each step in single frame exposures.

If we have overlooked describing other innovations in title construction, it is likely they are relatively insignificant. Those described here are among the most important for producing most of the popular cinematic effects in titles. At least, if the amateur title maker will concentrate on these, he will have enough to keep him busy experimenting for some time to come.

Wild Life Filming . . .

• Continued from Page 213

tified under the name of *Tamias Striatus*. In that woods he is insignificant, and (perhaps) unimportant in this world of vicious clashes and staggering events, but he literally pushed me into the lecture and writing field!

One summer I had been testing the intelligence of my little furred friend with one problem after another, all of which involved the finding or obtaining of peanuts. No task seems too great for him, if at the end of it he is rewarded by a generous handful of this favorite food! It was highly amusing to watch him. Nature has provided him with amazingly capacious cheeks, and it is not unusual for him to take three or even four double peanuts in his mouth at one time, and race away to place them in his underground home!

One day problems just rained on this little chipmunk. Movies were being taken of his antics, and therefore he had to work very hard for his proverder. He had been in all my pockets, under my hat, inside my shirt, and up my trouser legs in his untiring quest! He had entered a milk bottle where peanuts had been left for him, and after filling his cheeks to capacity, had found his enlarged head would not pass through the narrow bottle neck. Reluctantly, after much futile scratching and pushing, he removed the peanuts from his mouth and pushed them out one at a time with his nose. When they were all outside, he came out and carried them away in conventional chipmunk manner! All this made interesting filming, and the camera was working constantly.

Next he was presented with a more complex problem. A rope was stretched taut between two trees about four feet from the ground. Peanuts were suspended from this rope by strings about two feet long. Thus the peanuts hung so the chipmunk could not reach them from above or below. I shall never forget his deep concern over this problem! There hung what was to him the most

desirable things in the world at that moment, his immediate food, and his provisions for the winter. Yet, he could not reach them. He looked longingly up at them, stretched as high as he could, jumped toward them, but to no avail! He studied the problem from surrounding trees and bushes, ran across the rope a number of times looking down at the dangling peanuts. And then an idea struck him! He acted suddenly and with decision. Out on the rope he went, unhesitatingly hung head downward from his hind feet and with his little front feet pulled up one of those strings hand over hand, until the peanut was in his anxious arms. He arose to a sitting position on the rope, chewed the string in two releasing the peanut, and raced away triumphantly with his coveted prize. The problem never fooled him again. He could gather in those peanuts as fast as I could hang them up!

But the camera was grinding all the while at an intimate distance, and that little fellow had given me a motion picture that proved to be invaluable, simple as it was. My film of chipmunk antics, recorded on black and white 16mm. film, was shown before lecture audiences over much of America. Because of it, I found myself established in the lecture field. That was eleven years ago. Since then I have given more than 3,600 lectures before schools, colleges, clubs, and every manner of audience. It is wonderful work and I am happy in it, but I never let myself forget that a chipmunk opened the door for me. Yet, had I not previously learned to love that chipmunk, to appreciate his intelligence and want record of it, this film would not have been made!

Since then, I have produced at least one new 1,600 foot reel for lecture purposes each season. Now I work entirely in Kodachrome. Always I seek my cast from among the dwellers of the forest. Moose, deer, bears, beavers, wolves, coyotes, foxes, raccoons, porcupines, birds, and many other creatures have loaned

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me involuntarily their fine histrionic talent. Many of the little wild friends I cultivate right at my Sanctuary have helped enrich my scenes. Among these have been Inky my pet porcupine, Rack and Ruin my pet racoons, Sausage my ground-hog, Bunny Hunch and Big Boy my bear cubs, Bobette my fawn, and Halitosis my pet skunk!

What methods are used in getting these pictures? Ah, there's the rub! If wild life photography were not so intriguingly unconventional, the answer would be quick and simple. But then the whole experience would be sadly impoverished. Getting pictures of wild animals is the most challenging, defiant, provoking, and sometimes exasperating thing I have ever attempted—and therefore it is the greatest sport I have ever known. I shall not soon forget the day I stepped in a bumblebee's nest while endeavoring to creep within camera range of a bear, or the time I caught moose feeding in a Canadian swamp and took two hundred feet of film with the fade-out lever closed on my camera! I remember the blue heron that made me work three weeks for a picture that lasts ten seconds on the screen, and the beavers that took two years to film. A complete book could be written of the trials and tribulations native to this work—but that is what makes it interesting. It adds the challenge to it, and makes the scenes more precious when they are obtained.

There is nothing teachable about it, other than the simple camera technique of exposure and focus. These are parts of any photographic study, and immediately known to every beginner. Nowhere in the camera field is there call for more originality in planning and approach, in methods and manners, than in dealing with those little furred and feathered fellows of the wilds—who hold not the slightest ambition for movie careers! Generally they see no difference between a camera and a gun, so long as either is in the hands of men from whom they have experienced so much adversity. They have no disposition to cooperate, and they are governed by a certain uncanny intuition as to what they can do to spoil everything!

For the most part, I gain my pictures by hunting, just as I would with a rifle. I go out looking for my subjects, endeavoring to outwit and outmaneuver them. This calls for much dawn and dusk work when light is uncertain. It demands locating remote rendezvous of the shy ones, and for patience, patience, and yet more patience! Much of the shooting is, per force, done free hand, or with the camera held against a tree, stump, or rock. My camera is the Cine Special, with turret mounting. Usually I use the regular one inch f/1.9 and four and one-half inch f/4.5 lenses.

A bit of home spun equipment gave

me some interesting night pictures one year. We made a three foot square out of one inch iron pipe. This was mounted on an old, heavy tripod. Twelve automobile spot lights were clamped to the square, and two six volt Hot Shot batteries wired to each light. The beams were arranged to converge at 35 feet. This equipment was placed in a flat bottomed boat, which is propelled by an electric outboard motor. The motor ran on a storage battery, and would take the boat along at about one mile an hour, in absolute silence. With this contrivance, my associate and I cruised the shores of a northern lake every rainless night for an entire season. We saw many marvelous things, and photographed a few of them. It was necessary for us to get within thirty-five feet of an animal to have our lights effective, but once there we could get quite satisfactory color pictures. Many factors worked against us—the sudden loss of battery power, the difficulty of estimating the distance accurately, the nervousness of animals—but by the end of the season we had a good collection of pictures showing the beauty of night life in the forest. It was a homely stunt, but it worked!

Of course, nature lore is not wholly animal life. While working at wild life photography, the beauty of our surroundings demands much of our attention, and considerable of our film. The sunsets of the north are wonderful! I find lapse-time or single frame photography most satisfactory in recording them. Out in the woods this is done manually, of course. The interval between the pictures depends on the speed of the clouds, for if the clouds are made to race through the scene, the picture becomes novel rather than beautiful. But on average evenings, when the customary calm reigns and clouds are drifting slowly, a two-second interval is about right.

It is not when you just want to catch a startling display of color that you draw forth the best picture. It is when your thought reaches beyond the visible part of the display and feels the infinity of it all! It is when you recognize the power and peace, the rich stillness and grandeur, yes, the sacred meaning of these miracles which confront you, that you go searching for ways to catch these qualities on film.

Such love of nature is not emotionalism, but rather is the highest type of knowledge. It releases ideas, talents, and abilities which are otherwise dormant. Art, like charity, begins at home, in our own hearts, and the beauty we record with pen, brush, or camera is exactly proportionate to our adoration and appreciation of the world we live in and the creatures with whom we share life.

Accessory Lenses . . .

• Continued from Page 211

ping down my camera lens diaphragm to the smallest possible f/ point, I secured some remarkably good telephoto shots. Of course, they were not to be compared to those filmed with a standard telephoto lens, but for experimental purposes, they were altogether satisfactory.

A simple filmviewer can be made utilizing one of the lenses mounted on an editing board as shown in diagram. Cut a circular hole, slightly smaller than diameter of lens, in a small square of plywood. Place lens over hole and cement in place with plastic wood. Drive four nails or wood screws up from bottom of editing board and into underside of lens block, as shown. Lens block should be positioned in exact center of film path, so that film will run beneath lens between the nail supports as it travels between the rewinds.

Where a small room limits the size of picture that may be screened, the picture can be projected larger by fitting one of the lenses inside a paper tube and fitting tube over projection lens, as il-

lustrated in bottom diagram. Picture area and quality of projection will depend upon the auxiliary lens used. I used an 8 diopter lens with good results. Usually there is some loss of sharpness in the detail of picture projected at wider angles by this method, but where original image in film is good, a satisfactory projection will result.

The mimeographed booklet which accompanies the kit of lenses carries complete instructions from which the experimenter may construct other accessories such as a telescope, Kodachrome slide viewer, stereoscopic viewer, ground glass focusing magnifier, and a focusing aid for use with an enlarger in dark-room work.

The movie amateur who is interested in optics as they apply to motion pictures, will gain a great deal through the many experiments that are possible with an assortment of lenses of this kind. Many, unable to buy a telephoto, a short focal length projection lens, filmviewer, etc., due to war conditions, can derive a measure of good results from home made substitutes as suggested here.

Reviews of Amateur Films . . .

• Continued from Page 204

producers' Movie of the Month, it is interesting to note how greatly their technique improved in the latter picture. A little more time devoted to rehearsal, a little more care in the filming would make this victory garden picture a standout and qualify it for a 3-Star instead of the 2-Star merit leader awarded it.

"Caught Short" is another adaptation of a continuity idea previously published in HOME MOVIES. Running 50 feet in 8mm. Kodachrome, it was produced by Mrs. Merle Williams of Los Angeles.

Story concerns a husband and wife spending a day at the beach. Wife and husband are lounging under a beach umbrella, the wife knitting and the husband just relaxing—and ogling young girls as they pass.

The husband falls asleep under the umbrella and the wife decides also to take a nap. But first she takes precautions against friend husband's flirtatious inclinations—ties a cord about his leg and then to the umbrella. He awakens soon after his wife falls asleep and, wolf that he is, turns on the charm

for the many young girls parading the beach or sunning themselves near by.

He is not long getting response. A beauty, clad in a tight fitting suit, returns the flirtation, beckons him to follow her. He rises, but after going a few paces, is suddenly jerked off his feet by the rope ingeniously tethering him to the umbrella. The flirtatious maiden laughs at his predicament and skips off down the beach while the wife pulls on the rope to bring the shamefaced husband back under the umbrella.

Mrs. Williams has done a good all-around job with this picture. Photography, editing and titling all are good. A little more rehearsal with the cast would have netted better response and tightened up the action to make the picture even more humorous. The flirtatious bathing girl should have been coached in a more subtle type of flirtation—there's too much, long-drawn-out hand waving. The "husband" in the cast was well suited to the part and a little more rehearsal would have made his a stand-out performance.

The picture has been awarded a 2-Star merit leader.

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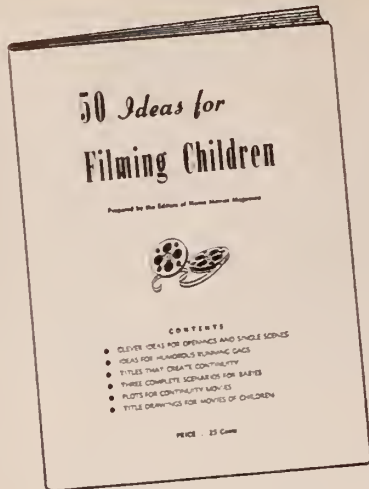
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Sound on 8 millimeter . . .

• Continued from Page 209

the sound head would make satisfactory sound reproduction impossible. This was just one of the many problems sound and projection engineers surmounted in developing 16mm. sound, and it may reasonably be expected that the same problem will easily be overcome in the case with 8mm. sound as its practical and commercial value attracts the attention of home movie equipment engineers.

And at a not too distant date, when

8mm. sound film and projectors become as commonplace as those of 16mm. are today, grateful amateurs, we are sure, will remember Louis H. Borchert, a brother movie amateur, whose pioneer experiments contributed much to the development of sound for their home projectors. The nation's educators and industrialists, too, may also have cause to rejoice should 8mm. sound eventually make it possible to speed the instruction of employees and pupils with relatively inexpensive 8mm. sound films.

The Reader Speaks . . .

• Continued from Page 202

passed the spot a dozen times without noticing its beauty. Do this often and you soon will have a reel which will surprise you and delight your friends.—*R. G. Coucill, Wilmington, Del.*

Swappers

Gentlemen: I would like to contact someone who would film about 50 feet of 8mm. Kodachrome of New York or Chicago, Ill. In exchange, I will shoot equivalent footage of Seattle, Washington.—*G. A. Carlstedt, Box 547, Edmonds, Wash.*

Sirs: If anyone would like to trade 8mm. Kodachrome footage of Los Angeles and Hollywood for 8mm. Kodachrome shots of Vermont, I will appreciate hearing from them.—*Herbert Post, Jr., 145 Main St., Windsor, Vt.*

Sirs: Would like 8mm. Kodachrome shots of diesel-powered streamliners in action; also scenic shots made in vicinity of Pikes Peak, Colorado Springs, and Denver.—*Henry Winston, 1724 Middlehurst Rd., Cleveland Hts., Ohio.*

Wants Gadget Advice

Sirs: Wonder if any HOME MOVIES readers can offer suggestions on making the following gadgets for a Cine-Perfex camera: Single-frame exposure release; frame counter; and backwind.—*Sgt. J. L. Morgan, Camp Hood, Texas.*

• Any suggestions sent care of HOME MOVIES will be promptly forwarded to Sgt. Morgan.—Ed.

FILTER FACTOR COMPENSATOR CHART
For Panchromatic Films

Normal Exposure Without Filter	FILTER FACTOR NUMBERS									
	1.5	2	2.5	3	4	5	6	8	10	12
f: 2.8	2.3	2	EXPOSURE WITH FILTER							
3.2	2.8	2.3	2.2	2						
4	3.2	2.8	2.5	2.3	2					
4.5	4	3.2	3	2.8	2.3	2.2	2			
5.6	4.5	4	3.5	3.2	2.8	2.5	2.3	2		
8.3	5.6	4.5	4.3	4	3.2	3	2.8	2.3	2.2	2
8	6.3	5.6	5.1	4.5	4	3.5	3.2	2.8	2.5	2.3
9.1	8	6.3	5.9	5.6	4.5	4.3	4	3.2	3	2.8
11.3	9.1	8	7.2	6.3	5.6	5.1	4.5	4	3.5	3.2
12.5	11.3	9.1	8.5	8	6.3	5.9	5.6	4.5	4.3	4
16	12.5	11.3	10	9.1	8	7.2	6.3	5.6	4.1	4.5
22	18	16	14	12.5	11.5	10	9.1	8	7.2	6.3
32	25	22	20	18	16	14	12.5	11.3	10	9.1

Cut Out and Paste This Chart In Your Notebook

TITLES

By EDMUND TURNER

THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titler or any *home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3x5" file cards, using rubber cement.



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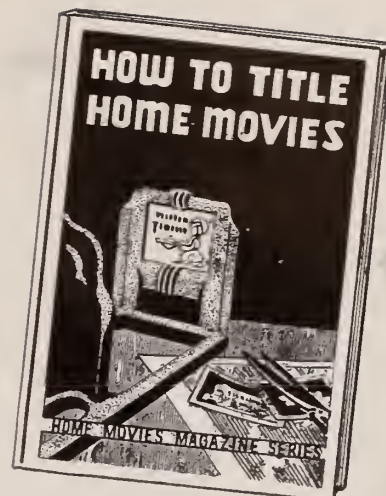
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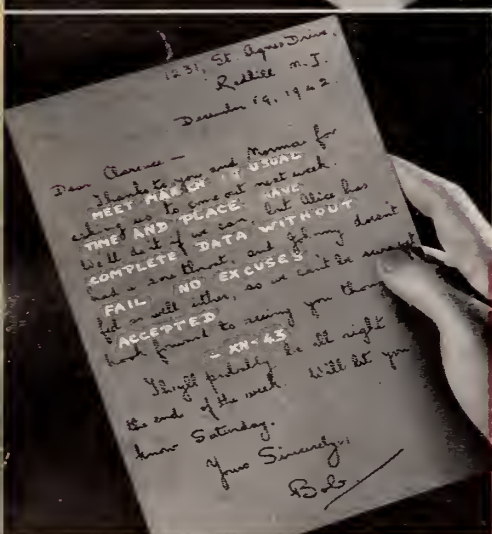
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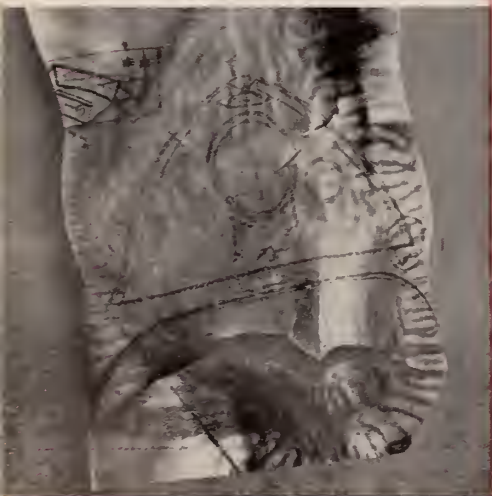
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AUGUST
1943

NUMBER 8
VOLUME X



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Information PLEASE

Background Projection (Ernest Earhart, Duluth, Minn.)

Q: I have read and have been told many conflicting things about the possibility of the amateur filming a motion picture projected upon a translucent screen. What is the real lowdown on this?

A: The amateur's desire to accomplish satisfactory background projection photography stems from the increasing use of this medium in production of professional films. Whenever the professional develops a new angle, the amateur is quick to attempt it with an 8mm. or 16mm. camera.

In the studios, background projection is feasible because the shutters of both the camera and the projection machine can be synchronized so they will open and close simultaneously. If they did not, there would be an ever changing density of the projected background in the photographed results, caused by the variation of intervals of exposure between projector and camera—the problem that has made background projection almost an impossibility for the amateur.

However, recent amateur experiments have demonstrated that reasonably good background projections can be photographed if the projection machine is speeded up and the film projected faster than 16 f.p.s., the speed of the camera. This means that the shutter on the projector will open and close two or more times to one for the camera. While there is some changing in density, it is not so pronounced as when attempting to photograph the background projected at normal speed of 16 f.p.s.

It has been further demonstrated that where the background has been specially filmed at 32 f.p.s. and projected at the same speed, the results, when photographed at 16 f.p.s., are reasonably successful.

Cinematic Trick (Roy Livingston, Akron, Ohio.)

Q: Recently, I saw a picture in a theatre in which the actor played a dual role. There's nothing new in this, of course, except that in several scenes, the actor crossed in front of his twin. I fail to understand how this could be accomplished by the usual method of filming dual role scenes in split stage. Perhaps you can explain.

A: Inasmuch as you failed to give title of the picture, we cannot state exactly how the effect you saw was produced. However, since the advent and

• READERS: This department is for your benefit. Send in your problems and our technical board will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

development of background projection, many such dual role shots are photographed by that means. Instead of employing the split stage technique, the scene is filmed with the actor enacting one part. A print of this is projected on the background screen, and the actor, in the dual role, performs again in front of the background projection screen. In the finished film, the action appears to have been filmed simultaneously.

Home Reversal (Bryan Chenoweth, Cincinnati, O.)

Q: In reversing film, can underexposure be corrected by extending the first development?

A: Sometimes. But best results are obtained by correctly exposing film in first place and giving it normal development.

Lens Speed (Myron Holtzbaugh, Allentown, Pa.)

Q: If I convert a regular 1 inch lens taken from a 16mm. camera for use with my 8mm. camera, will speed of the lens be changed? The lens is an f/3.5.

A: No, unless the lens is extended by means of shims or extension tubes. Otherwise it retains the same f/ value as when used on the 16mm. camera.

Titling Feat (T. A. Watson, Kansas City, Mo.)

Q: I have endeavored to shoot a title with a moving, natural background by placing the title letters on a panel of glass and setting the glass before the scenic background, filming title and background simultaneously. However, when title letters are in sharp focus, background is out of focus and vice versa. Is there anything I can do to correct this?

A: Your problem is depth of focus. It is not always possible to get near objects and distant objects in sharp focus at the same time. On the basis that the smaller the lens stop used, the greater the depth of focus, it follows that you can obtain something like desired results by shooting your title at the smallest stop on your lens—probably f/16.

• Continued on Page 264

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REVIEWS... of Amateur films

B Y J . H . S C H O E N

"A Miserable Merry Christmas," running 375 feet in 16mm. Kodachrome, was produced by J. E. Klopfer of San Francisco. The continuity is based upon an excerpt from the autobiography of Lincoln Steffens and concerns his experiences one Christmas when he anticipated the gift of a pony from his father.

In addition to the film, Mr. Klopfer has provided a recorded narrative on disc which describes the picture, as it plays on the screen, in the simulated voice of Lincoln Steffens.

The picture begins with scenes of the lad completing a new stall in his father's stable for the pony that has been promised him. His father then takes him to see several ponies in a market place, and later they return home to await the arrival of the Pony Christmas Eve.

On Christmas morn, the household awakes as one and speeds to the parlor to open gifts. The boy Steffens hastens to the stable but finds no pony there. Thinking his father has deliberately forgotten him, he weeps bitterly and even his mother's attempts to console him are futile. For him the whole world has crumbled about him.

Then, the clatter of tiny hoofs are heard down the road and a small pony appears with a disheveled and drunk rider aboard. The rider engaged to deliver the pony dismounts before the boy and turns the pony over to him, saying he was delayed. The boy, overjoyed, rides the pony about the yard, and spends the day feeding and caring for it while his parents look on happily.

While this picture was excellently photographed, it suffers one fault too often found in amateur produced continuities in which untrained actors are employed. That is a shortcoming of good acting on part of players. This is

principally due to lack of adequate rehearsal. But when a lone filmer must be director, script clerk, cameraman, and electrician all at once, it is easy to realize how direction can suffer.

We stress this point here because not only should amateur production of photoplays be strongly encouraged, but a greater responsibility should be taken in coaching the players who enact parts in such pictures. The chief acting faults are waving of hands and nodding heads

instead of speaking definite lines and cold, "stiff" conduct of players. Another shortcoming was the lack of a transitional device to indicate the lapse of time from Christmas Eve to Christmas morning.

The disc recorded narrative is well executed and the narrator's voice pleasing. The picture easily rated the 3-Star merit leader awarded it.

"The Expectant Father" is an entertaining continuity based upon a good story idea suitable for general amateur filming. It runs 175 feet in 8mm. Kodachrome and was produced by George A. Valentine of Glenbrook, Connecticut.

The story concerns a husband about to become a father. The big day has arrived and a nurse at the house has her hands full keeping the nervous husband quiet. Finally she induces him to go to the office. There he keeps everyone on edge, snatching at the telephone each time it rings, in anticipation of the big news.

Finally his eight-year-old daughter telephones him to announce that quintuplets have been born.

The husband faints and the office help revive him with a dash of cold water. "Quintuplets! He keeps muttering sadly. But the office help remind him he'll probably become famous, and rich

• Continued on Page 263



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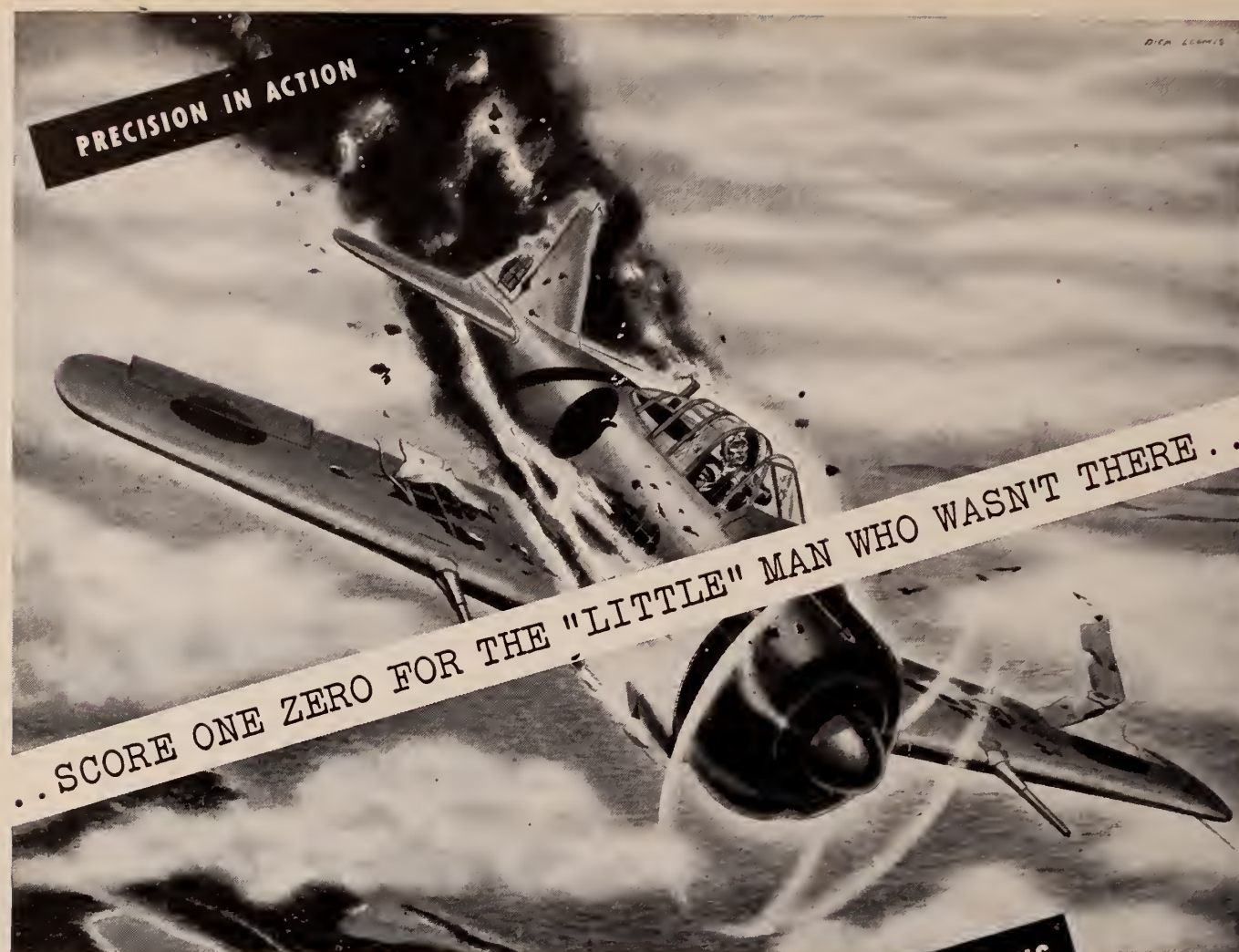
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HOME MOVIES

Published in Hollywood

AUGUST 1943



• Example of fine detail and unlimited tonal ranges obtainable with panchromatic film and a light filter over camera lens.

Re-discovering Black-and-white Film

B Y A L E X A N D E R H O L T

UNTIL war conditions made home movie film increasingly harder to get, thousands of movie amateurs had never before used black and white film. They started their movie making with Kodachrome and continued using it as long as they could find a roll on dealer's shelves.

Now, amateurs who refuse to let a little thing like film shortage deter them in pursuit of their hobby, are buying any kind of film that will fit their cameras. It frequently happens that when one can't find a roll of Kodachrome, there's usually a roll of panchromatic to be had. And what those who have tried panchromatic film for the first time have discovered, is that black and white film possesses many characteristics not found in color film; that it has an

inherent wide monochromatic color range offering unlimited pictorial possibilities to those willing to explore them.

Kodachrome will undoubtedly remain the choice of the novice filmer because it is the simplest to use. Set the lens at $f/8$ or $f/11$ and you can't miss. But the wider exposure range of panchromatic film not only permits getting good pictures under light conditions that would preclude use of Kodachrome; it also offers greater latitude for special photographic effects.

The pictorial qualities brought out in a scene through use of filters is just one of the interesting attributes of pan film. The scene at top of this page is an example. Although in monochrome, it possesses all the tonal graduations that



• For hard-to-light interior scenes, super-speed panchromatic film will get the shot with ample latitude in details.

would have registered in color film. Getting a masterful shot such as this brings out the sporting instincts in a filmer. It requires something more than simply sighting the camera on the scene with lens fixed at the general Kodachrome aperture of $f/8$ or $f/11$; and the filmer is more appreciative of his work because it represents a greater skill.

The faster emulsion speed of panchromatic films makes it possible to photograph many subjects with wider pictorial success than when color film is used. The average panchromatic emulsion is rated between 12 and 32 Weston as compared to 8 for Kodachrome. The superspeed panchromatic emulsions are rated at 100 Weston making it possible

• Continued on Page 259



• Circus shots like this are easy to get at normal camera speed when fast panchromatic film is used. Extreme left—Rivalling the finest color Kodachrome can offer is a monochrome filter shot like this made with panchromatic film and a 23-A red filter.



• Fig. 1—A simple three-color filter disc is the basis of the Iriscope by which projection of black and white motion picture film reaches the screen in natural color.

spectrum — red, green, and blue — in concentric circles. The disc is illustrated in Fig. 1 on this page.

Optical engineers agree that wave length variation of color has variable focal points which is the key to Mr. Birch-Field's experiments. Even in the human eye, red and its variations focus in front of the retina, and blue and its variations focus in back, while yellow and those colors in the middle of the spectrum are normally on the retinal plane.

How color becomes registered in the structure of the film emulsion is an interesting story, especially to those who have projected black and white films countless times without observing any trace of color. According to Mr. Birch-Field, when light is focused on a film

MOVIES IN COLOR FROM BLACK-AND-WHITE FILM!

Current research points to low-cost post-war color movies for all!

B Y F R E D E R I C F O S T E R

ONE of the post-war hopes of the average movie amateur is that color movies will become less expensive to make. The wish may be nearer realization than is generally believed. Actually, post-war color movies may not require special color film at all but instead, the old reliable black and white film with which amateur movies made its debut.

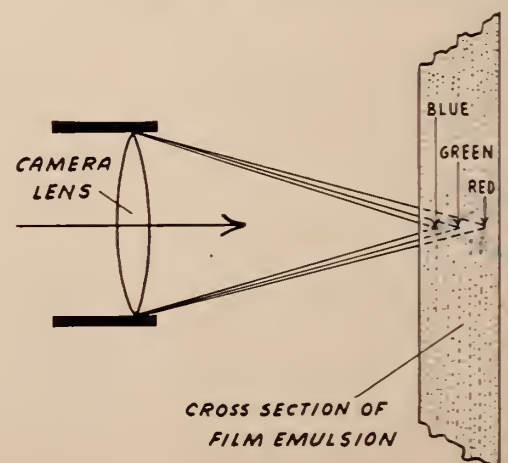
It seems that color is actually recorded in the emulsion of any black and white film especially when the film is exposed in a camera fitted with a lens uncorrected for color. To bring this color to the screen, all that is necessary is a special color filter fitted to the projector lens which collects the various color rays projected from the film and directs them in their proper order to the screen. All this sounds so simple that one reasonably asks why film manufacturers and the makers of projectors did not make the discovery long ago. But

the fact is the principle was discovered 100 years ago. It has been "re-discovered" and developed during recent years by Charles Arthur Birch-Field of New York City, retired advertising man, artist and scientist.

To Mr. Birch-Field is credited the development of the Iriscope which is the special tri-colored filter that is fitted to the projector lens and which converts the light rays passing through the black and white film to their original natural colors. The Iriscope is a simple transparent disc dyed with three colors of the

by a lens, the various colors do not come to actual sharp focus at exactly the same distance from the lens. (See Fig. 2). It seems that violet and blue light are more sharply bent in their path after passing through the camera lens than is red, and therefore these colors focus nearer to the lens. With the blues focusing sharply in the front layer of the film, the reds will be in focus at a point much farther back as shown in Fig. 2. This result is more generally known as chromatic aberration.

It was Mr. Birch-Field's discovery



• Fig. 2—Diagram showing manner in which a camera lens, uncorrected for color, focuses the primary elements of light on a film emulsion. Cross-section of film emulsion is purposely exaggerated to illustrate how the various colors register at different depths.

• Fig. 3—Among the many opportunities which the Iriscope system of color reproduction will open up for the movie amateur, is the possibility of making color movies of action scenes, such as this, at night, with all the detail now obtained with high-speed black and white film.



that every black and white photographic film thus contains potentials in the emulsion which, in effect, register the original colors of a scene or object photographed. Oddly enough, this result is more pronounced when the picture is photographed with a cheap lens, uncorrected for color. He further explained that the conically converging light rays form minute channels in the sensitive film emulsion during the exposure. The channels become microscopic crystal formations, the axis of each crystal being parallel to position of the light ray that formed it. After the film is developed or processed and then projected, the light from the projector follows the same paths back through the crystal patterns in the emulsion which were formed when the exposure was made, as illustrated in the diagram in Fig 4.

The Iriscope, fitted to the projector lens, is designed to catch these light rays and convert them to their respective colors as they pass on toward the screen. The red filter, which is the outside band in the disc, catches those rays coming from areas of the film which registered the red colors when the film was exposed. The green filter, which is the next color band in the Iriscope, catches the green color rays in a similar manner, and the blue filter area of the disc, the blue rays. Red, green and blue are not the only colors registered in the emulsion and reproduced by the Iriscope. Combinations of all three reg-

ister and reproduce in a similar manner.

Although any black and white film may be used in combination with the Iriscope to produce color pictures, panchromatic film is the best because it is sensitive to all colors. Mr. Birch-Field has demonstrated that old black and white films, some as much as 20 years old, can be projected in color through use of the Iriscope, pointing to the fact that color, once registered in the film emulsion, never diminishes nor changes with age. This being true, it is not improbable that, with perfection of the Iriscope, many important motion pictures will be re-issued and screened in natural color, thanks to Mr. Birch-Field's explorations in the field of optics.

His recent developments have naturally aroused widespread interest among photographic engineers and hobbyists alike and have even brought to light one or two other experimenters who have endeavored to create color in projected pictures by means based on similar principles.

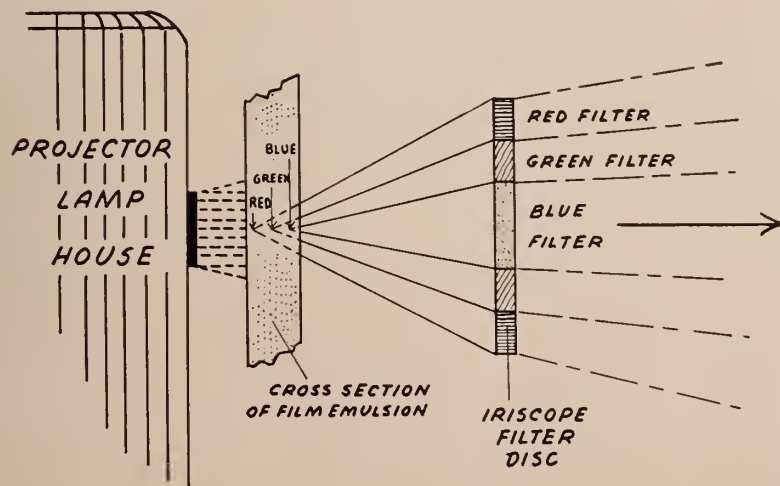
One of these is George R. Clough of

Galveston, Tex., one of the nation's most rabid cine fans. Clough obtained several of the Iriscope filters and reports his experiments with them have produced results comparable to those claimed by Mr. Birch-Field. Mr. Clough has conducted experiments both with movie film and 35mm. black and white transparencies; and while, thus far, he has been unable to get the same results on movies as did Mr. Birch-Field, his experiments using 35mm. slides have produced good results especially where the original colors were deeply toned as in the flag, etc.

Mr. Clough has carefully explored the color results to be obtained with various types of lenses. "The Color is obtained by what is known as chromatic aberration or non-color correction of the lens system in both the camera and projector," said Mr. Clough, "And from my personal experiments, I find that a good lens, such as used on the best movie and 35mm. slide cameras, will not produce satisfactory results in Mr. Birch-Field's process, which is exactly what he claims."

Mr. Clough's experiments revealed that a non-corrected lens on both camera and projector will produce quite good color if pan film is used, and fairly good color on the so-called color-blind films at times. On some of his tests with the color-blind film, he was

• Continued on Page 264



• Fig. 4—Diagram showing how light rays of the various colors registered in the film, follow the same paths back through the crystal patterns of the emulsion in conical refraction during projection of film. The Iriscope is adjusted to receive the bent color rays at the proper point so that they pick up their respective colors in the filter and transport them to the screen to form the natural color image.

Through one of the many
tunnels we can see "the great
stone face" on Mt. Rushmore,
the largest carved memorial
in the world.

• Example of neat title composition, attractive but subdued background and sharp focus, making for easy reading on the screen.

But could the camera catch
Just what we saw
At half past four-
The second blue egg hatch?

• Another easy to read title printed in gothic type on a black card for maximum contrast. Lines, top and bottom are the only decoration.

MAKE YOUR TITLES EASY TO READ . . .

By G E O R G E W . C U S H M A N

TELL 'em, and tell 'em *quickly!*" might well be the slogan of the home movie title maker; for in this day of titleless, fast-paced sound movies, the silent motion picture must be immediately, even though silently, articulate.

One of the basic requirements of good home movie titles is that they must be easily and quickly read when screened. The simplest title, at best, tends to slow action by virtue of the interruption it creates in the picture. It is important, therefore, that every title—and we refer here to subtitles—be

as briefly written, as legibly lettered and as sharply photographed as possible.

Titles are necessary to amateur movies. There are still some die-hards who insist the "perfect" silent motion picture contains no titles; but this is pure bosh. We sometimes think they offer this opinion as an excuse for their laziness. It is possible to produce a silent movie requiring no titles, but it is not possible to produce movies on all of the usual amateur subjects without adequate informative titles and qualify such pictures as acceptable screen fare.

When there is no title to explain a

situation, a location or a bit of dubious action in the picture, the audience's trend of thought is interrupted or they become confused. On the other hand if the film is titled, but the titles are difficult to read, the result is often worse than if there were no titles in the picture at all.

It is a matter of speed which should concern the movie amateur when undertaking to title a picture, for speed is necessary in order to impart the pertinent information quickly by title and then get on with the story on the screen. This speed results from titles well but simply worded, neatly lettered and photographed in sharpest focus. Carelessly, poorly made titles not only give the film a shoddy appearance but tire the audience.

Of the several factors affecting legibility of screened titles, probably the most important is that of focus at the time of photographing the title; for unless the camera is properly focused or is capable of producing sharp focus, all the other legibility factors are in vain.

Sharp focus is defined by wiry sharp

• Continued on Page 257

• Nice composition is marred by confusing background and unsharp focus in this main title. White area in foreground makes picture unsuitable for title card use.

• Illegibility of text in this title may be due to poor lettering and lack of sharp focus. Also there are too many words in each line and letters are too close together.



The roads a boy and dog may take
Touch magic lands, and then
Form lost trails that a boy grown tall
Can never find again.

Albright

AMATEUR movies have not been hit harder by the war than any other hobby; it only seems so because we are so close. Yet the impact of war upon an amateur movie club can leave a mark from which it may be slow to recover. It is very easy these days to gradually drift away from club activities with a "what's-the-use" attitude, especially when lack of film promises no new pictures to be produced or shown. Members may find it easy to remain away, difficult to return to old enthusiasms.

The amateur movie club is probably the most stimulating and beneficial phase of the hobby and it is important to every club member that his club not only survive the war, but that each member contribute personally towards its survival. In short, how a movie club can best serve its members for the duration and how to build conservatively yet solidly for the future become the foremost problems of the day for movie club members and directors.

Due to shortage of film and the equally severe reduction of time available to the movie-making hobbyist, there are relatively few new pictures being produced by amateurs. At the same time, recognizing the value of the hobby in providing brief periods of recreation and refreshment from daily toil, the "spark plugs" of movie clubs are challenged with the problem of how to meet the situation in a manner that will be helpful to every club member.

Already many clubs are meeting this challenge effectively in different ways.

• Every member should be encouraged to review his accumulation of unedited and untitled films and to assemble them in screenable condition.



• Club productions may be restricted to simple 50 or 100 foot "uncut film" contests, permitting continued study of the principles of continuity.

Gear your movie club to war conditions

B Y G E O R G E L O E H R S E N

Some have found it a good time to stream-line club by-laws. Most clubs will benefit by getting together a small committee of the most active members to make a fresh study of the club set-up; to clearly analyze and establish purpose of the club; to discard sections of by-laws that are obsolete; to make provisions for utmost flexibility in operation to meet changing conditions without need for frequent amendment of by-laws; and to encourage cheerful and ready cooperation among all mem-

bers in lieu of applying pressure on the inactive type of member.

Some of the most successful clubs have found it expedient to appoint an executive committee to handle bulk of the club's business so that business session can be divorced from regular meetings as frequently as possible. The clubs reported that general interest and attendance increased considerably once the cold, informal business sessions were dispensed with.

Now is the time to encourage members, with hundreds of feet of miscellaneous good shots still unedited and with-

• Continued on Page 262



• If there's a "gadgeteer" in your club, persuade him to demonstrate his gadgets at a club meeting as a means of encouraging gadget building among other members.



RENT FILMS BY MAIL

B y L A R R Y S H E R M A N

EVERY day, more movie amateurs are discovering what a lot of pleasure they have been passing up by failing to utilize their projectors more often. In the past, the average cine fan looked upon his projector as a piece of equipment necessary only for screening the movies he made. When ardor cooled on the last film production, invariably the projector would be shelved until another roll of film was shot and returned from the processing laboratory.

With little or no film any longer available for cameras, amateurs are turning to their projectors to sustain interest in their hobby. Many are screening regularly at least one evening each week, a program of films rented for a

modest fee from film rental libraries. Some of the films are available from local libraries, while others are rented by mail from national film distributors.

In recent months, many photographic dealers have built up sizeable libraries of rental films in both 8mm. and 16mm. Some include 16mm. sound films. Subjects range all the way from 100 foot Mickey Mouse Cartoons and Castle Films releases to multi-reel subjects including 16mm. prints of some of the best theatrical movie releases. Often a borrower exhausts the limited possibilities of local dealer-libraries and turns to the larger national rental libraries to provide films for his home movie programs. The national libraries afford almost unlimited entertainment material for the film renter.

Such libraries, nation-wide in scope, have, over a period of years, built up a

fast, dependable service of renting 8mm. and 16mm. films by mail. A few of these are listed on page 254 under the heading "Home Movie Libraries." Larger rental organizations such as Bell & Howell's Filmosound Library and Films, Incorporated, maintain branch libraries in several important cities from coast to coast.

All of the larger rental libraries issue catalogs, and the wealth of film subjects available is amazing. Most of these libraries service schools, churches, clubs, industries and road show operators as well as the individual.

Some of the libraries have special rental club plans but for the most part, films are available to anyone qualifying themselves for rental service. Kenwood Films, Chicago, offers a low cost library plan whereby subscribers receive one Castle Film subject every week. The film may be retained over the week-end and the fee is 75c for an 8mm. reel, \$1.00 for 16mm.

With most libraries, rental rates range all the way from 50c per reel per day up, depending upon the subject. The "day" rate in most cases is actually a period of several days which takes into account the time required for transportation of films both ways and depending upon distance of borrower from the library. The service of some libraries extends beyond the boundaries of the United States.

W. F. Kruse, who pioneered and continues to manage Bell & Howell's Filmosound Library says: "There are really no territorial limits to our rental service. We have rented films to civilian subscribers in Hawaii, Canal Zone, Venezuela and Alaska. And lately our films have gone to many more distant and interesting combat zones to serve our armed forces. Within the continental United States, no charge is made for time films are in transit. On films rented to borrowers located outside the United States, some adjustment is made under which the rates are increased slightly to compensate for the longer time in transit."

It becomes necessary for the prospec-

• Continued on Page 260

• Scenes from "Portugal," a travel film, "Topper Takes A Trip," Hal Roach major production, and a Christie comedy starring Billy Dooley and Chester Conklin, oldtime silent comedy favorites. These and thousands of other entertainment films are available from national film rental libraries at surprisingly low rates.



• Every film entered in the contest should receive careful and impartial consideration. Where number of entries is large, films should be screened a few at a time. Looking at too many films at one sitting is bound to dull any judge's enthusiasm.



ONE of the primary objects of any amateur cine club worthy of the name is to aid members in improving their movie making. The culmination of this objective is the annual, if not more frequent, club contest in which club members submit their films in competition.

The manner of conducting club movie contests is as varied as the number of clubs; and clubs only recently organized, especially their newly elected directors, frequently are at loss to know how to proceed in conducting a club competition. Perhaps we can offer here some ideas and suggestions gleaned from the experience of some of the older and well established cine clubs of the country.

Briefly, there are two general systems followed in judging a contest: one is to screen all films submitted before club members at one of the regular meetings with judges in attendance, and the other is to analyze all pictures in one or more pre-screenings, selecting the most promising and showing these at the club meeting for final judgment. The latter plan is usually followed where the number of contest films submitted is so great as to make it impossible to screen all of them within the time allotted for a single club meeting.

The subject matter of club film contests should receive early consideration, once the contest has been decided upon. In most instances, there are no restrictions as to subject matter laid down by the contest committee. However some clubs regularly conduct what are known as "uncut film contests" in which participants produce a 50 or 100 foot picture, camera-edited so that the finished picture is complete with opening title, continuity, etc., without benefit of cutting or editing. Other clubs select a story and write a script and invite members to film it, offering awards for the best pictures.

Last year the Union County Cinema Club of Elizabeth, New Jersey conducted two such contests—one each for its 8mm. and 16mm. members—for which they provided the screenplays. Contestants were expected to follow

HOW TO CONDUCT A CLUB MOVIE CONTEST

B Y W . C . C A R L E T O N

the script in shooting both scenes and titles although some leeway was granted those who felt they could improve the story with additional scenes. This was permitted providing it did not change the theme of the original story.

Many clubs prefer to place no restrictions on subject matter. Contestants may produce and submit photoplays, travel films, documentaries, etc., or re-edit and submit pictures previously filmed. This inspires widening the scope of the filmer's activities, giving his imagination wider play by encouraging him to write his own script as well as produce it.

This brings us to the subject of family films and their acceptance as contest material. In every movie club there are members whose movie making has been confined to shots of the baby and members of the family. Invariably such films hold little interest for anyone but the filmer's immediate family. Yet they represent the amateur's filming efforts. This situation suggests creating a special classification for family films and the offer of adequate awards. More than once these freshman hobbyists have advanced steadily to win a top award in later contests and they should be extended every encouragement if the real

objective of the club is to be maintained.

Another preliminary consideration is whether or not the competition is to be divided into classifications with separate awards offered for the best picture submitted in the following groups: photoplay, travelogue, family film, documentary, etc. Also whether or not to offer special awards for photography, editing, titling, sound, etc., as is done in the national contests conducted by HOME MOVIES. The answer to these questions depends entirely upon the size of the club. Where the club is small, obviously the most satisfactory procedure is to offer 1st, 2nd, and 3rd awards for the best films submitted.

Where the club is large and includes in its membership many advanced filmmakers, then the more acceptable procedure is to offer awards for the best films in the classifications approved by the club, and possibly awards for achievement in editing, photography, titling, etc.

As the closing date of the contest approaches it will become necessary to appoint a contest committee and the judge or judges, if these were not already elected at beginning of the contest. It becomes the committee's task to an-

• Continued on Page 262



• Movie amateurs are successfully filming close-ups of flowers, insects, etc., without need of a supplemental lens or shims. Lens is merely unscrewed a half-turn or so in the lens seat to a point pre-determined and marked on lens barrel.

Ultra-closeups Without Supplemental Lenses...

B Y G E O R G E A . S M I T H

MOST camera lenses are capable of closer focusing than is generally believed. I discovered this sometime ago in seeking a simpler method of shooting ultra closeups without having to resort to an assortment of auxiliary lenses that provided a supplemental lens for each focal distance from 2 to 20 inches.

While use of auxiliary lenses are quite satisfactory for filming titles where the same focal distance is used continuously, they are not satisfactory for such field work as filming in ultra-closeup of flowers, insects, etc. The very nature of the subject makes it necessary to be able to set exact focus in an instant and get the shot safely in the brief and often rare opportunity afforded to film it.

If yours is a Keystone, Bell & Howell, Revere, Univex, Excel or Victor camera, it probably is equipped with a screw-base removable lens. By unscrewing such lenses slightly, the range of near focus can be materially increased.

My experiments were made with a Keystone 8mm. camera fitted with an f/2.7 fixed focus lens. Having no facts or formulas to guide me, it became necessary to make a series of tests in order to determine just how much the lens should be unscrewed to bring it into sharp focus on objects within the commonly defined "ultra-closeup" range, i. e., 2 to 10 inches. My object was to make a chart that would tell at a glance how much to unscrew the lens to focus

camera on any point within the ultra-closeup range. Once I had my chart, exact focus could be set by measuring distance of object from lens with a small ruler, than unscrewing lens the required amount for the distance.

In order that my data would readily serve in those instances when an object was situated a certain distance plus a fraction of an inch away from camera, say $6\frac{1}{4}$ inches, I decided to make a graph that would enable me to calculate lens adjustment for any

distance between $4\frac{1}{2}$ and 24 inches. The chart, pictured below, was the result, and was arrived at only after countless tests in which objects were filmed on a test strip at various points between the $4\frac{1}{2}$ to 24 inch range.

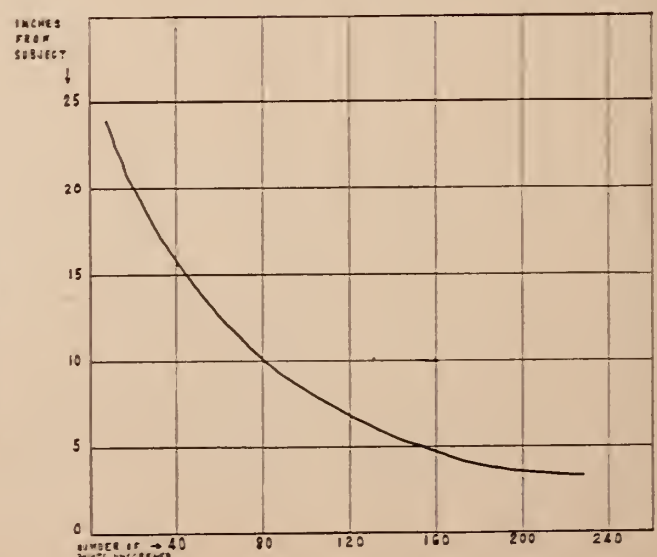
The means for determining how much the lens must be unscrewed are the little serrations or milled notches on the edge of the diaphragm ring of the lens, or where the shoulder of the lens mount meeting the camera is so marked, it may be used. If the diaphragm ring is used, diaphragm first must be opened the maximum or to the widest opening before counting of serration begins.

With the serrations counted and marked off into groups of 5, 10 or 25, it is possible to set the lens in an instant, once distance from object to lens is known. Suppose object is 16 inches from lens. Reference to the chart shows that sharp focus can be set by unscrewing the lens the extent of 40 serrations. An object 5 inches distant would require unscrewing lens 152 serrations. The chart referred to, in this instance was that compiled for the f/2.7 Keystone camera lens and which carries a total of 140 serrations on the lens ring. The serrations vary in number on different lenses.

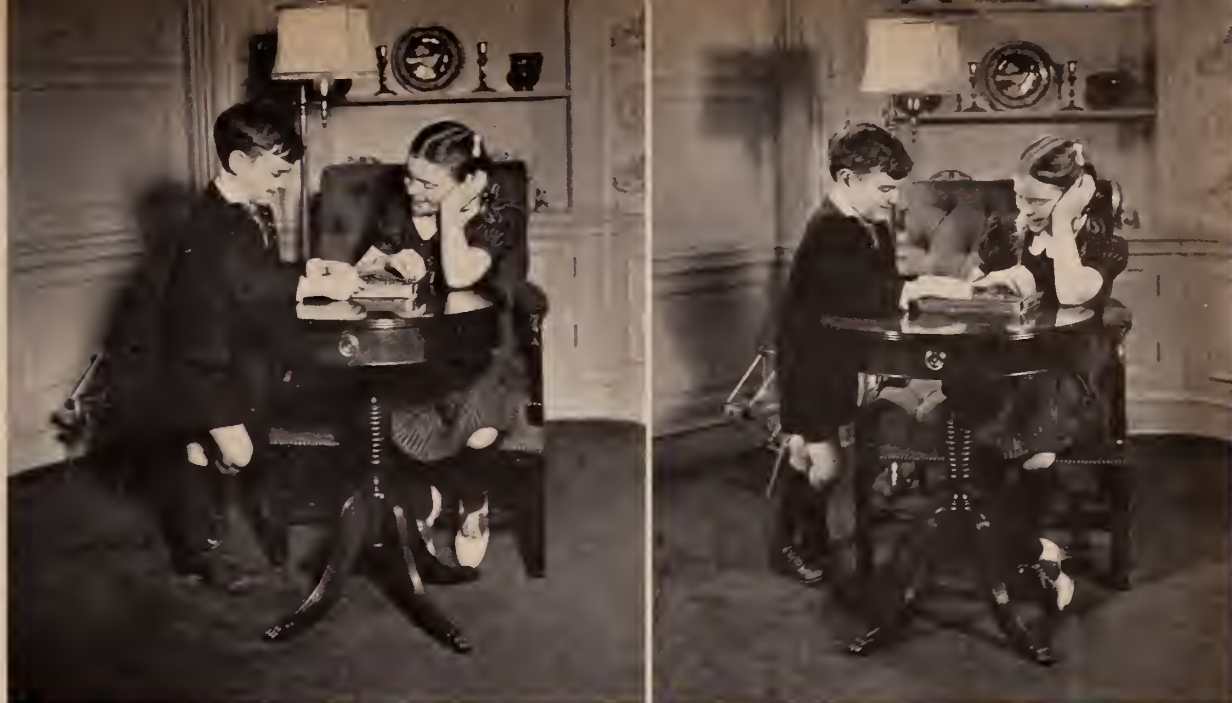
A similar chart can be made for other

• Continued on Page 258

• Reproduction of graph charted by author for his f/2.7 fixed focus Keystone camera lens. Graph shows how many serrations or "notches" in lens ring lens must be unscrewed to bring it into sharp focus on ultra-closeup subjects at various distances from camera.



• Photos show right and wrong way to light small groups in home movie scenes. First scene (immediate right) was lighted with a single photoflood. Next scene was lighted with two photofloods plus a highlighting unit as shown in diagram (Fig. 2) below. Note increased detail plus modeling of subjects in second scene.



AS we proceed through the dol-drum of movie making brought about by film shortages and the "freezing" of photofloods, it is a good time to pause and review the results of our past accomplishments in indoor filming. How many feet of film were wasted due to under-exposure? To improper or uninteresting lighting? What can be done to improve lighting of interiors?

The answer to all three questions is relatively simple for the amateur who will apply certain professional principles to his indoor lighting, especially when shooting panchromatic film. It is possible to successfully light every interior scene in several ways. This is particularly true of small groups. There are two things generally to be avoided which should be understood at the very beginning: "flat" lighting and "chalk and soot" lighting.

LET'S ANALYZE OUR LIGHTING MISTAKES

B y H E R B E R T M I T C H E L L

Flat lighting is due to balanced illumination — usually two photofloods or light sources illuminating the scene from either side of the camera and at equal distance from subject. Such uniform lighting causes facial characteristics to disappear. Faces lose "roundness" and form, and the scene appears to have no depth.

While unbalanced lighting is the key

to good lighting composition, it is possible to overdo it. Where subjects are so lighted that there is excessive contrast in the lighted portions and the shadows, the extreme black and white result is frequently referred to as "chalk and soot." Extreme unbalance of lighting creates this effect, and one of the principal causes is use of a single light source to illuminate the scene.

There is one other cause: floodlamps which are excessively red in color temperature or aged photofloods which increase in red color as they degenerate. When such lamps are used with panchromatic film, it very frequently happens that facial features are washed out due to the affinity of the excessive red light for the red color tones in subject's face.

There are instances in amateur cinematography where balanced or flat lighting is desirable, as for example, when shooting Kodachrome. Also, when ex-

• Continued on Page 255

Fig. 1

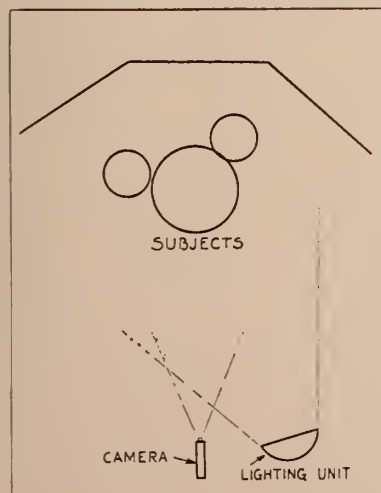
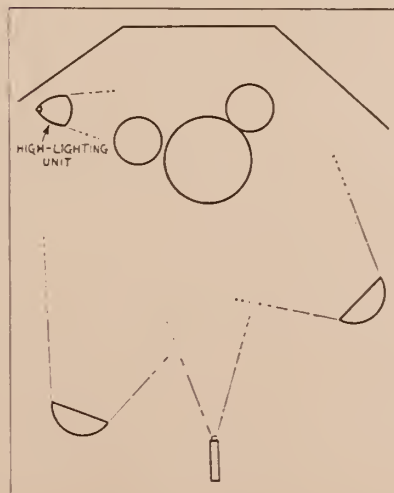


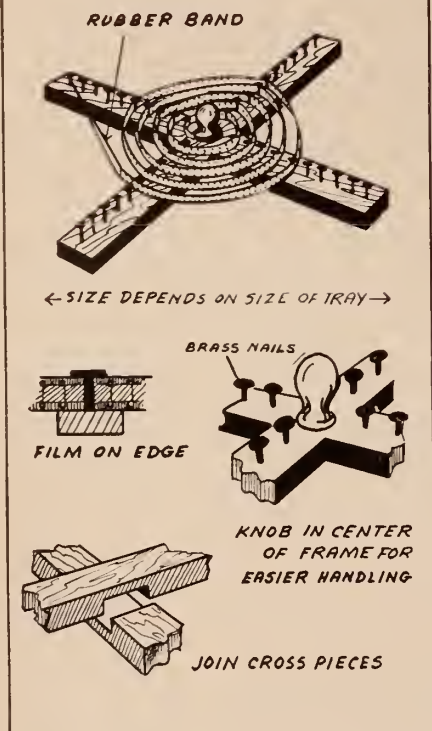
Fig. 2



• Diagrams at left show lighting plans used in scenes pictured at top of page. Note how the two floodlights providing chief source of light in Fig. 2, vary in distance from subjects to produce right degree of unbalanced lighting.

THE EXPERIMENTAL

TITLE DEVELOPING FRAME



Title Developer

The task of developing positive film titles becomes easy and pleasurable if the amateur will first make a simple developing rack as pictured here. It consists of two cross-pieces of wood, mitered to fit flush where they cross at center, on the top of which are partially driven a row of non-rusting brass nails. These serve as dividers or spacers for the coil of film. Size of rack depends upon dimensions of tray or other receptacle available for holding developing solution. The rack may be built to fit an ordinary glass refrigerator tray or a bath tub, depending upon individual requirements.

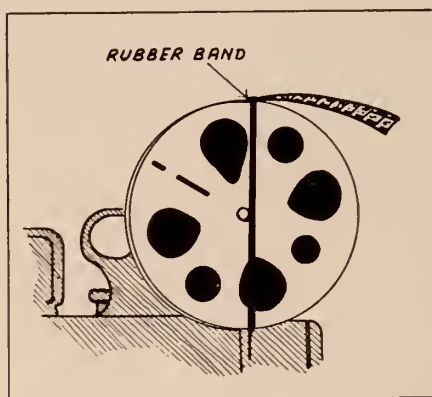
Film is threaded on the rack standing

on edge, as shown. Threading begins at the center and continues to the outside. Both ends of film should be attached to drum with rubber bands to provide tension to take up slack during development. A wooden or plastic knob attached at hub of rack makes for easier agitation during developing and washing of film.—Tony Yencaras, Wilkes-Barre, Pa.

Projects Larger Picture

When I wish to project pictures larger than room size limitations permit, I place a 3- to 5-inch extension tube in front of my projector lens. Tube is fitted with an 8 diopter lens, such as used as an auxiliary in making titles and which I obtained from an optician.

The result is quite good, considering the low cost but, of course, is not to be compared to that obtained with shorter focal-length projection lenses. The auxiliary lens should be as large in diameter as possible in order that there will be no great aberration or falling away of the image at the edges.—Kenneth E. Grimes, Portland, Ore.



Aid To Threading

Although it is unwise to pack all the film on a reel it will hold, there are occasions when a film is submitted for screening that fills the reel to "overflowing," making it cumbersome to thread on the projector. The extra turns of film slip off the reel and often become damaged.

A remedy, in such instances, is to slip a rubber band around the reel, as shown, after drawing off just enough film for threading purposes. It may be removed when hands are free to hold the reel and the projector is ready to be started. Should it be forgotten, it will slide off harmlessly, as the film unwinds.—Loren Smith, Sacramento, Calif.



8mm. Humidor Cans

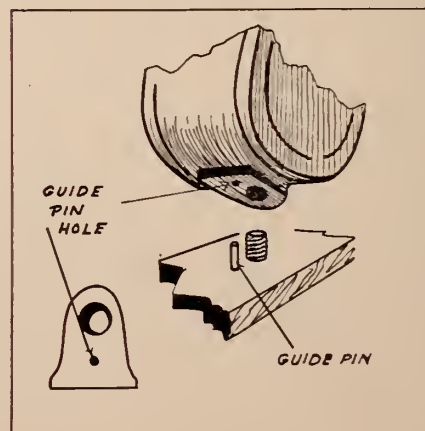
With metal reel cans out for the duration, I have found that the large tins, in which rolls of scotch tape are sold, are perfect for holding 200 foot reels of 8mm. film. The tins of some manufacturers have the center indented; but this can be smoothed out by pounding with a hammer.—Nathan A. Gainen, Brooklyn, N. Y.

(NOTE: This suggestion has been submitted innumerable times and has been published before. However, in view of the need for substitutes for the reel cans now unavailable, we offer reader Gainen's suggestion and photo herewith.—Ed.)

Camera Centering Guide

The best way to insure accurate centering of camera on titler each time is to install a guide pin in the camera base of titler and drill a hole to receive it in base of camera as shown in accompanying sketch. This idea is particularly adaptable to such cameras as Filmos, Victors and Keystone although it is applicable to other makes of cameras as well.

First, it is necessary to determine position of camera when exactly centered on title board. Then trace outline of camera base on titler. Next, drill a 1/16 inch hole in titler 1/4 to 3/8 of an inch away from the tripod screw. Then before fitting this with pin, mount camera on titler again, align it with pencil mark, then drill the 1/16 inch hole in-



WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

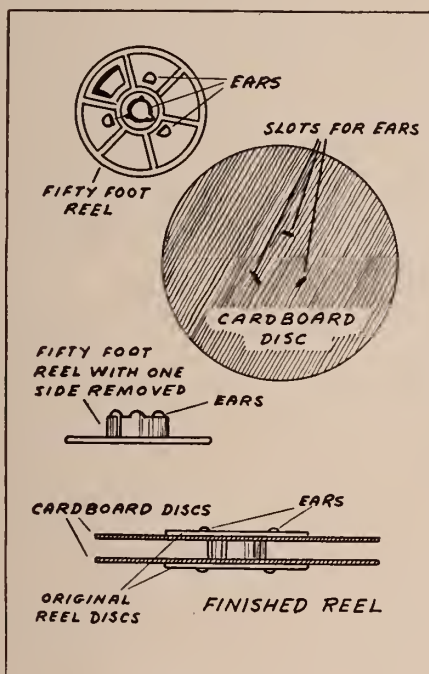
Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs

to the camera base about $\frac{3}{8}$ of an inch. Detach camera and fit a $\frac{1}{16}$ inch pin into hole drilled in titler. Solder it in place from underside of titler, making sure it is absolutely perpendicular. After solder has cooled, trim pin to $\frac{1}{4}$ inch in length. It should fit hole in camera base snugly but should not bind.—Jerome Abel, Brooklyn, N. Y.



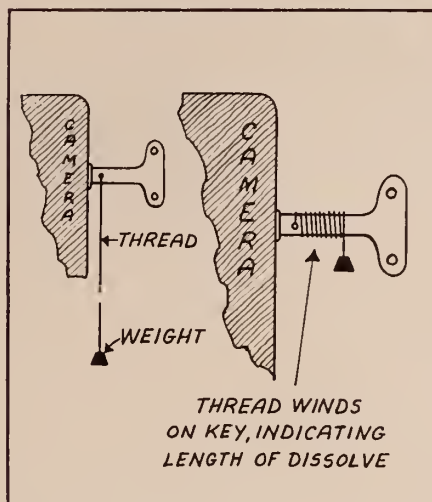
Projection Reels

With metal reels growing scarcer, here's a method by which 200 foot 8mm. projection reels can be made from 50 ft. laboratory spools. First step is to remove the core from the 50 foot spool. Pry up the three metal ears on one side, then lift off the side disc. From heavy celluloid or cardboard cut two discs 5 inches in diameter. Place one of the discs over core, making sure it is accurately centered, and press down lightly to impress points of upturned ears into disc. Pierce discs to receive the ears, then slip disc over the hub with the upturned ears protruding. Next replace the original metal side of the reel and clamp down the ears securing both metal and cardboard discs in place. This completes one side of the reel.

Repeat this operation on opposite side to complete the reel, then cut out centers of cardboard discs to permit access of spindle to reel hub. Robert Weisflog, Milwaukee, Wisc.

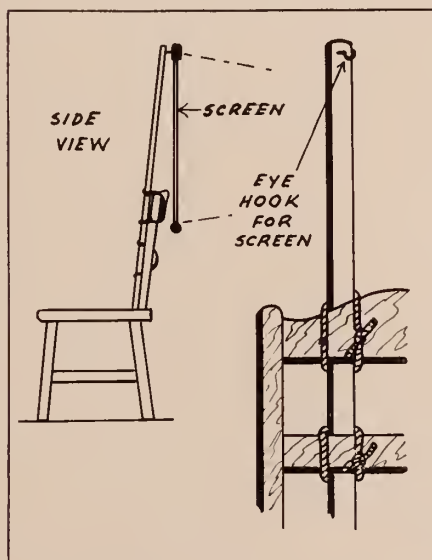
Backwind Footage Counter

Where an exact footage or frame counter is not available on cameras fitted with Windbacks, the exact footage



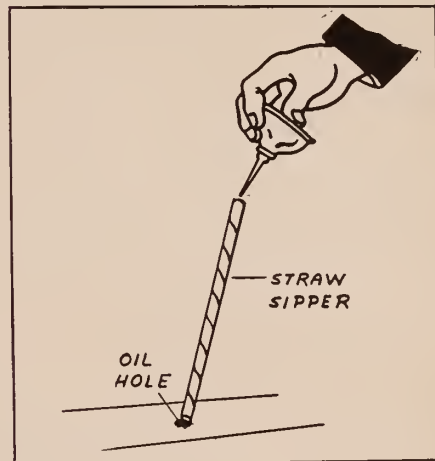
to allow for fades in lap dissolves as well as the exact footage to windback may be determined as follows:

As indicated in diagram, drill a small hole in shaft of windback key or crank, insert a twelve-inch length of black thread and knot it securely to the shaft. Attach a small lead weight to the free end. Thus, as the film is wound back, thread is wound upon shaft of key indicating stopping point or end of fade.—John S. Moniak, Chicago, Ill.



Screen Support

In an emergency, an ordinary dining chair may be used to support either a wall- or easel-type projection screen at an elevation higher than provided by other means. By securing a flat stick to back of chair with cord or heavy rubber bands, as shown in sketch, and mounting screen on top of stick, screen may be extended above heads of audience for easier viewing by all.—Myron Fosdick, Scarsdale, Pa.



Simplifies Oiling

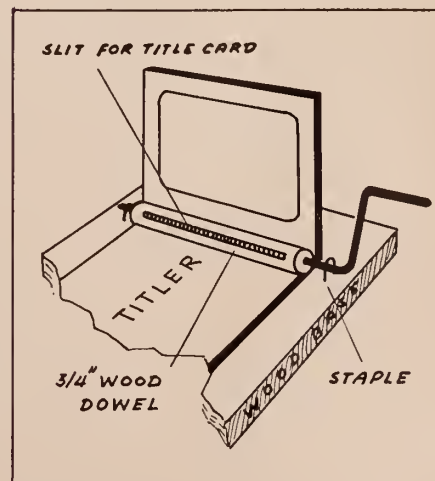
Some home movie projectors, including the Keystone 8, provide oil holes for lubrication at points in the mechanism difficult to get at with an oil can.

Oiling can be simplified by placing a beverage straw, such as served with soft drinks, over the oil hole and running oil from can through straw to vital oiling point. The straw actually becomes an extension on the oil can spout.—Fred Robertson, Poughkeepsie, N. Y.

Titling Trick

A novel titling trick can be executed with ordinary typewriter titlers that produce a title that raises from horizon.

• Continued on Page 264



Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street
General Camera Company
2308 West Devon Avenue

KANSAS

WICHITA

Lewis Film Exchange
216 East 1st St.

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
5 Little Building

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 West 45th St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON

Elmer B. Simpson
816 W. Virginia St.

*If you want a
FILM to show*

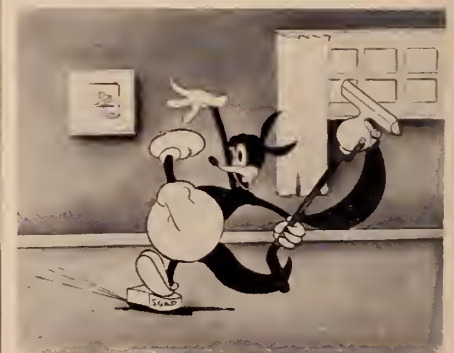
... NEWS OF TIMELY SUBJECTS
FOR HOME PROJECTORS



New Castle Cartoons—Home Movie fans are in for a treat and a lot of fun when Kiko the Kangaroo leaps out of their projectors and onto their screens in a new series of animated cartoons announced by Castle Films.

The first two pictures in a series of eight were released July 1st and two will be released each month until October. The July releases are: *The Big Fight* and *Cleaned Out*. The first proves Kiko's ability as a prize fighter as well as a side-splitting comedian when he gets into the prize ring with One-Round Hogan, a terrifying bruiser. Kiko the Kangaroo's method of punching is not exactly according to the Marquis of Queensbury and when he finally lands a wallop, the terrible Hogan becomes an ex-champ.

Cleaned Out is screamingly funny with Kiko and Ossie the Ostrich trying



to clean house and succeeding only in wrecking it as they riot through one hilarious situation after another.

Balance of Kiko the Kangaroo cartoon series will include *The Foxy Fox*, *Hail the King*, *Ostrich Troubles*, *On the Scent*, *Danger On Ice*, and *Red Hot Rhythm*. The entire series is from the celebrated Terrytoon Studios. Cartoons of this high calibre have proven exceed-

ingly popular with collectors of home movie films who recognize the need for constant variety in home movie screen entertainment.

Kiko the Kangaroo cartoons will be available in Castle Films usual five sizes and lengths, from the 8mm. "Headline" edition to the 350 foot 16mm. Deluxe sound edition.



Warriors of the Sahara is another of those rare documentaries filmed by Count Byron de Prorok, noted archeologist, author and explorer, and now being released by Bell & Howell's Filmosound Libraries. Count Prorok visits the famed, veiled Taurega and discovers the long sought tomb of the fabled Tin Hanan, white queen of the Sahara. It is timely in that it reveals interesting facts on that part of the world now in the war headlines. Available in 16mm. black and white sound, the rental rate is \$1.50. Further details may be had by writing to Filmosound Libraries, 1801 Larchmont Blvd., Chicago.

Let's analyze lighting mistakes . . .

• Continued from Page 251

cessive contrasts are employed to create a certain effect. For the average condition, however, a compromise between the two extremes will result in scenes which sparkle and have an appearance of depth.

Since amateur movies more frequently than not are made with small groups, it is well for the cinematographer to study the more complicated lighting technique of group photography. Basically, the lighting of groups in a scene is the same as for an individual subject. The complexity of the problem arises in the placement of the lighting units and in the disposition of the light so that each subject is well and properly illuminated.

Let us refer to the two photos used here as illustrations. In the first photo, subjects were lighted with a single light source set high and immediately next to the camera, as shown in Fig. 1. This produced flat lighting with much of the detail in the scene hidden by darkness or shadows. Second photo shows the same scene properly lighted with



There Goes My Heart, a feature length entertainment film produced by Hal Roach and starring Frederic March and Virginia Bruce is now available in 16mm. sound from Post Pictures Corp., 723 Seventh Ave., New York City. Film is one of a series of six major productions now being made available for non-theatrical showing. Further details may be had by writing the distributor.

Sing America is a one-reel 16mm sound film running 10 minutes which presents an outstanding group of young American singers rendering melodies we all love to hear over and over again and accompanied by fine orchestration. Audience is invited to join in, as the film is screened, and sing Casey, Home On the Range, Daisy, Love's Old Sweet Song, and America. List price is \$36.00 and rental rate is \$2.00. Distribution is by Nu-Art Films, Inc., 145 West 45th St., New York City.

two photofloods—one on either side of the camera (and one nearer subject than the other) and with a highlighting unit throwing a modeling light on the subjects from the upper left hand corner as described in Fig. 2.

Lacking actual experience in lighting home movie sets, the new hobbyist should and can take advantage of the experience of others. When attending the movies, keep one eye on the action and plot and the other on the lighting. If necessary, stay and see the picture a second time in order to more carefully observe lighting details of interiors.

Or take advantage of the opportunity presented to study the work of any master still photographer, by scrutinizing his prints from the standpoint of lighting. Notice the location of highlights and the detail in the shadows. Try to picture in your mind the location and relative strength of the light sources. And above all, remember this: that there must be at least twice the illumination in a highlight or modeling light

★ ★ ★ ★ ★ ★ ★ ★

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Your dealer may still have one of the famous Radiant pre-war screens. If not, he can show you a full, new line in *non-critical materials*. The screen surface is, of course, the unsurpassed Radiant "Hy-Flect" glass-beaded fabric, with its perfect, clean-cut brilliance —its lifetime whiteness. Ask your dealer for Radiant Screens.

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as there is in the area surrounding it.

Generally speaking, the average lighting problem is not difficult to solve, although indoor filming is usually considered an advanced stage of cinematography. Professional cinematographers have used for many years a rather simple system which can be applied to amateur work with equal results. This is known as "zone lighting" and consists of placing the lighting units in those positions where they will create definite known results.

It is the practice to establish and frequently diagram the two zones of lighting in a set or scene—the vertical zone and the horizontal zone. The horizontal zone is actually the floor plan of the set and the vertical zone a virtual profile view of the set as seen from the side. The set is diagrammed with lines indicating the boundaries of background lights, contrast light which

comes from the side, the 45 degree light, and the front or flat light. In time, this sort of an analysis of a scene becomes second nature to the photographer so that he eventually sizes up the lighting problem in his mind on the zone basis and sets about to place his lights accordingly.

By adopting this practice, the maximum lighting efficiency is obtained from every lighting unit used. More natural effects are insured; there is finer detail and a rounding out of the front illumination so that highlights coming from the back are made fully effective.

Even with a limited amount of lighting equipment, if they are wisely placed, they will perform more efficiently than more units scattered about. It's not so much the quantity of light you throw into a scene as the efficient way you do it that makes your photography successful.

Make titles easy to read . . .

• Continued from Page 246

detail and perfect definition over the entire title area. Sharply focused titles can be obtained only through use of good equipment properly used. Having a good camera is not enough. Its lens must be properly set before the exposure is made. If an auxiliary lens must be used, it must be centered accurately before the camera lens and shielded from rays of the lamps illuminating the title card.

The focusing distance permitted by the camera-lens-auxiliary-lens combination must be fully understood so that the title cards will be placed at exactly the right distance from the camera to insure sharpest focus. On this problem, it is wise to shoot a few tests with a title card photographed about 1/2 inch ahead and again, 1/2 inch behind the calculated "in focus" position and then determine by actual screening of the tests which title card position gives best results. Once this test is made and the measurements established the amateur can make titles indefinitely, content that they always will be sharply photographed.

Some camera lenses, when used at wide apertures at close range, as in filming titles, tend to produce sharp focus in the center, leaving detail near edges of the film frame "fuzzy." Cheap lenses, either camera or auxiliary, will do this. "Soft" and irregular camera lenses, while satisfactory for distant pictorial photography, are unsuited for good ultra-closeup results.

Filming titles with the camera lens opened at too-wide an aperture may produce fuzzy-focus in the border areas of the title; and where the lines of text extend into these areas, they become

illegible when screened. This result may quickly be eliminated in the poorest of lenses by stopping down the lens to f 8 or f 11 or smaller and increasing the light volume.

The makeup of the title card, of course, is highly important to screen legibility. The size and style of lettering color combinations—if the titles are for Kodachrome—and the title background must be "just right" for a successful title job. Handwritten titles are undoubtedly easiest for the average beginner to produce but they rarely prove acceptable on the screen. In the first place they are not the accepted form of screen caption and they certainly are the most difficult of all titles to read.

Titles should be composed of the simplest styles of lettering arranged on the title card with plenty of space between the lines and with adequate spacing between the letters. The most acceptable title card is one that is printed in one of the several styles of plain gothic type. Few movie amateurs have the facilities for making printed title cards and they follow the next best method—either lettering the title card by hand, by typewriter or by use of individual plastic or block letters.

While some titles are composed by amateurs in all capital letters thus: "WE BID GOODBYE TO OUR FRIENDS!" the accepted style is to letter or print title cards in upper and lower case characters—large and small letters—the same as in the composition of this very line you are reading. One of the more progressive manufacturers of title letters is now offering his sets in upper and

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lower case, and these enable the amateur to turn out title cards with professional-like composition.

The two title cards reproduced at top of page at the beginning of this article are specimens of titles printed by letter press and illustrate the proper style of type to use for maximum legibility. Both types are slender gothic faces that lose none of their definition in the cycle of reproduction from title card to screen.

A consideration at this point must be the spacing of both the letters and the lines or sentences. Here again we call attention to the two title card reproductions mentioned above; note how well spaced are the sentences and that each sentence consists of only four or five words each.

Considering the smaller screen on which the average home movie is projected, it is doubly important that titles contain a minimum of words. Where a lengthy title is required—and this should not be often—it should be divided into two separate titles or made a scroll title.

Title backgrounds are a frequent element contributing to illegibility of titles. It should be understood at once that backgrounds consisting of pictures, patterns or designs are not the best for sub-titles. Such backgrounds should be reserved for main and perhaps some credit titles where the lettering is larger and less apt to be absorbed by the background design as in the "Open To the Public" main title reproduced here. Elaborate or overly conspicuous title backgrounds often defeat their purpose.

Equally important in this subject of title backgrounds is the contrast created in them and by them. In black and white titles, the lettering should be snow white against an opaque background. Such contrast cannot be expected in the filmed title if these conditions are not met in the title copy itself. Exposure, too, will affect the contrast between title and background. Under-exposure will produce muddy titles of grey letters on a darker grey background. Over-exposure will result in grey instead of black backgrounds and with detail of the lettering "washed out" due to surface halation from the excessive light striking the film.

The chief fault to be found in color titles for Kodachrome is that too often a brilliantly colored picture postcard or illustration is used for the background. When the title text is lettered upon it some of the lettering becomes lost in the maze of pattern and color in the background. Best color titles are those in which the lettering appears in white or yellow over backgrounds of pastel rather than sharp color shades. Kodachrome subtitles should be as simple as possible in composition and be lettered, not in picture or ornamented background, but on plain title cards of extreme contrast in color. White or yellow lettering on deep red, blue, brown or green make the most readable Kodachrome title.

Some filmers make the mistake of striving to produce titles that compete with the picture for attention. The effort should be just the opposite. Subtitles should appear on the screen as unobtrusively as possible in order not to seriously interrupt the flow of thought created by the picture. They should be easy to read—not spectacular. The audience should perceive their message quickly, yet so casually, as to hardly be aware of the presence of titles in the picture.

Ultra-closeups . . .

• Continued from Page 250

lenses after first counting and marking off the serrations into groups. A tiny scratch on the lens ring every five or ten notches will aid in counting off the serrations quickly when setting focus.

Now a word about exposure when shooting objects at such close range. Some controversy exists tending to show that when photographing any object within a few inches of the lens, it is necessary to allow an extra stop more in exposure. However I use the same exposure for ultra-closeups with the lens unscrewed slightly as I would in normal photography. I always use an exposure meter, reading it from camera position on an object of the same color or tone as that to be photographed.

One other problem remains to be solved in this plan of filming closeups, and that is parallax. Obviously at such close range it is impossible to use the camera rangefinder successfully in centering camera on the object. However, where time is no element in getting the shot, it is reasonably easy to line up the camera so it will be centered on object by visual alignment—judging with the eye for vertical and horizontal center position.

Another method which is more accurate and better suited to the system of closeup photography is to make a small wire frame, mounted on wire supports that clamp over the lens, and which hold the frame ahead of the lens three or four inches, but with the frame outside of camera range.

With this centering gadget mounted on the camera, the camera may be placed in close proximity to the object to be photographed and alignment accomplished by fixing object in center of wire frame. The camera is then locked firmly in place and the exposure made.

Re-discovering B & W film . . .

• Continued from Page 243

to obtain good clear pictures of average exterior night scenes, and of action in dark interiors, etc., with this film. With superspeed pan it is possible to successfully shoot a circus performance under the big top even on dull days, or to make pictures of the Ice Follies—something difficult to do with slower emulsions even when they have been "hopped up" or super-sensitized.

There is another group of black and white films known as orthochromatic or semi-orthochromatic. The latter are slightly more sensitive to color but less sensitive than panchromatic films. The difference between panchromatic and orthochromatic emulsions is that the first are sensitive to a wider range of colors than the orthochromatic. Orthochromatic films are commonly known as "color blind" films which means they are not sensitive to the red colors in the spectrum. Panchromatic films are made sensitive to reds and more sensitive to the greens and yellows through special dye treatment at the time of manufacture. The semi-orthochromatic film such as Agfa's Plenachrome are ortho films in which the color sensitivity is slightly increased to render better tonal values in the green and yellow colors of the spectrum.

There is much of interest to be learned by the movie amateur who will test and study results of the various black and white films. In professional motion picture filming, particularly in Hollywood Studios, cameramen have a wide range of panchromatic emulsions available for use in different types of work; and it's because of this that present day cinematography has progressed to great artistic heights. One type of film is used on general interior set shots; another for background projection shots; and still others for outdoor work.

The amateur might ask that this being true, why doesn't the varying tonal qualities of these films show up in the finally edited picture? Most amateurs who have used a number of different brands and grades of black and white film know that if you splice them all together into one reel, each grade of film projects in a slightly different tone. However, this is eliminated in the theatrical picture in the printing process, the positive print being made on one type of emulsion throughout. Any tonal differences in the various negatives are compensated for by automatic light adjustment in the printer mechanism.

While the range of panchromatic films available to the amateur is not as

great as for the professional, still they are ample to satisfy demands of the most exacting cinetographer. The filmer who wants to shoot colorful pictorial compositions of stately trees back-dropped by interesting sky patterns or fleecy white clouds, may use any one of the panchromatic emulsions plus an orange or a red filter and obtain startling results. The serious cinetographer with an industrial or documentary film to shoot can use the super-speed panchromatic films for poorly lighted interior shots and get brilliant pictures with fine depth and detail due to the small diaphragm opening they make possible to use.

The following chart lists the panchromatic film currently manufactured by Eastman, Agfa and DuPont classified according to Weston daylight rating:

WESTON 12

Agfa Twin-8 Pan
DuPont Regular Pan
Eastman 16mm. Safety

WESTON 16

Agfa Pan
DuPont No. 314 Pan

WESTON 24

Eastman 8mm. Super-X Pan

WESTON 32

Agfa 16mm. Hypan
Agfa Twin-8 Hypan
Agfa 8mm. Filmopan
Agfa Straight-8 Pan
Eastman 16mm. Super-X Pan

WESTON 100 (Ultra-Speed)

Agfa 16mm. SSS Pan
Agfa Twin-8 SSS Pan
Dupont Super Pan No. 302
Eastman 16mm. Super-XX Pan

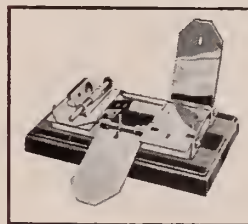
We do not mean to imply here that all of these films are generally available. Rather it is intended to list the 8mm. and 16mm. films that were being made available by the three leading film manufacturers up until the time war demands affected production. Availability of any one of the films depends entirely upon local conditions. A dealer in New York City might have a few rolls of Agfa or Eastman panchromatic on his shelf while a dealer in Texas or Oklahoma would have none. DuPont has ceased perforating 8mm. film for the duration, according to a late report, and have restricted production to just

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8MM. CINE KODAK 60
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two 16mm. pan emulsions—No. 301 and No. 314.

The following is a breakdown of Eastman and Agfa 8mm. panchromatic films:

GRADE	WESTON SPEED
Agfa Twin-8 Pan	12
Eastman 8mm. Super-X Pan ..	24
Agfa Twin-8 Hypan	32
Agfa 8mm. Filmopan	32
Agfa Straight 8 Pan	32
Agfa Twin-8 SSS Pan	100

It will be noted that thus far, Agfa makes the fastest super-speed 8mm. panchromatic film.

Rent films by mail . . .

• Continued from Page 248

tive film renter to first establish himself with the library much the same as he would if he were applying for a charge account at a department store. The library sends a form for him to fill out, requesting such data as his age, make and model of his projector, credit references, etc.

With the Filmosound libraries, the chief requirement is that the renter of average library subjects be known to them or to the dealer through whom the order is placed. More stringent regulations apply to those seeking to rent 16mm. sound prints of restricted "major" features. In such cases, a prior location approval is required and the application of the renter calls for a pretty far-reaching history of his life.

Mr. Kruse revealed that they keep a file on which is noted each customer's special requirements and occasionally his "misdeeds" if ever he was guilty of such in the handling of Filmosound library films.

It is surprising to what extent some libraries will go to please good, reliable customers. Naturally it is not possible for every library to have all the prints required of the most popular subjects. Frank Lane, who conducts a prospering rental library in Boston, recently received an order from one of his regular customers for 10 films. "Four of them were out on rental," said Mr. Lane. "It would have been easy to write the man and tell him this and suggest that he accept substitutes. Instead, we wired the source in New York and had them ship 4 new prints to fill this customer's order."

What kind of films can the home projector owner rent from these mail order libraries? Assuming they qualify as a renter, and nearly everyone does, there are films to be had on practically every subject. Suppose you're having visitors

With the foregoing data at hand, movie amateurs who have ceased shooting for lack of Kodachrome, may be tempted to get into action again. Not that dealers' shelves are overflowing with black and white film. It's scarce, too. But when a dealer's supply of film is replenished around the first of each month under the present restricted distribution quotas, and you fail to get into the store in time to get a roll of Kodachrome, buy a roll of black and white and explore its possibilities. And even if you still prefer Kodachrome, and you probably will, at least you will be able to keep your hobby alive and your camera busy.

over the week end and part of your scheduled entertainment includes motion pictures. It is possible to rent for a few dollars, enough film to put on a 1½ to 2 hour show that includes a comedy short or cartoon, a multi-reel comedy or feature, and a news event, similar to a regular theatre program.

Those having sound projectors may rent prints of major features such as the several Hal Roach productions, "Topper Takes A Trip," "The Housekeeper's Daughter," and "Of Mice and Men," which are distributed by Post Pictures Corp., of New York and available from Filmosound rental libraries. Then there are excellent 8mm. and 16mm. prints to be had of those good old silent Christie and Charlie Chaplin comedies.

It will pay every projector owner to investigate these film sources and obtain their catalogs, and at the same time file a renter's application so that the service will immediately be available when desired. Usually films are shipped COD with shipping costs, where charged, included. Both express and parcel post are used in making shipment. Some libraries, such as Kenwood Films, simplify the matter of return by shipping films in a carton that is ready-addressed to the library. In shipping films to the customer the carton is wrapped in paper and labeled with the renter's name and address. Thus when film is ready for return, the carton need only be tied or sealed and delivered to the express company or postman for safe delivery to the library.

"Once you get the habit," one library patron said, "It's just as simple as sending out the laundry every week or mailing a check for the gas bill."



TITLE TROUBLES

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making. Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach, Calif. In explaining your title troubles, include information such as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.

Q: The only film I am able to buy at present is Super XX. Do you recommend this for titles? I have heard that the larger grain of this film, while satisfactory for pictures, is too large for good titles.—C. S. S., Elgin, Ill.

A: This is a timely question that is of interest to many movie amateurs today. None of us are now able to get the kind nor quantity of film we formerly did. However, Super XX will produce good titles. Being a very fast film, it is naturally grainier than films of slow emulsion. But if large, bold type or lettering is used for the title text, this grain condition will not be noticeable.

Two other factors must also be considered when using this film: With such fast film, exposure must be very brief; the lens must be stopped 'way down. Also, latitude of Super XX is greater than slower emulsions. So if you want good contrast, your title cards must be genuine black with pure white letters.

Q: I have tried unsuccessfully to photograph, with black and white film, a colored poster for a title. The lettering, which is red, fails to stand out against the background which is blue. Result is, lettering and background record in almost equal shades of grey. How can I refilm this poster and get the desired results—the lettering definitely separated from the background?—G. R. P., Pocatello, Idaho.

A: While you did not state what kind of black and white film you used, i. e., positive, panchromatic or orthochromatic, fact is the colored poster can successfully be filmed with either of the three, simply by using an appropriate filter before the lens to over-correct one of the colors in the poster.

If positive or panchromatic film is used, they would normally record the background as medium grey and the letters black. The background can be made

to appear still lighter by using a blue filter before the lens or by illuminating the title with blue instead of white light. Exposure would have to be increased, in either case, of course.

Use of a red filter with panchromatic film would produce white letters against a dark background.

Q: The first frame of my titles, and of my picture shots, too, for that matter, is always light—almost clear. I should think it would be dark, assuming the camera motor, in starting, would be slow to gain normal speed. What causes this?—R. P. C., Denton, Texas.

A: With some cameras, the shutter does not attain full speed until the second revolution after motor is started. Result is, the first frame of a new scene or title is allowed more exposure by virtue of the slower shutter movement which permits more light to reach the film. This condition is rarely found in late model cameras and where it does exist, it can be remedied by sending the camera to the factory for adjustment.

Many do not consider the clear or over-exposed first frame an annoyance but rather a help in that it enables them to quickly locate the beginning of a scene when editing the film. The over-exposed frame, of course, is cut out.

Q: What is best method for determining when title is centered accurately with camera lens?—S. K., Laguna Beach, Calif.

A: There are many methods, most of which have been described at one time or another in HOME MOVIES. The important thing is to so mark camera position on title board that it will not be necessary to make centering tests each time a batch of titles are to be made.

Best method is to construct a rigid title board and include a mount for the camera that will insure mounting it in the exact position, with relation to center of title, each time.

Centering lens upon the title may be accomplished by pasting a sheet of newspaper over the title board—preferably a page printed in large type—then photographing it on a short test strip. When the test strip is developed, compare the area photographed with the newspaper, and outline the area on the newspaper, using a heavy pencil or ink. The rectangle thus marked becomes your title area for all subsequent titles.

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Gear your club to war conditions...

• Continued from Page 247

out titles, to arrange them into screenable order and present them for showing at a special club meeting. It is surprising what can be done with odds and ends of movie film once the filmer catches the spirit of the thing and sets seriously about the task of editing them into a picture.

Nothing is more conducive to increasing greater general interest in club affairs than member participation in criticizing and discussing other members' films. Recently, the Movie Makers Club of Oklahoma City inaugurated a series of meetings for just this purpose with surprising results.

All of us have said at one time or another: "If I were taking that scene over I would—," and then state the remedy. Why not set aside your next club meeting as "Critics' Night?" Invite all club members to bring films that turned out differently than expected. Screen these films before the club, point out the faults, and solicit suggestions from members for improving the film or statements as to how certain errors may best be avoided. Thus, the entire membership can learn more about making movies by observing examples of common mistakes and listening to discussions that will enable them to avoid similar errors.

If there are one or more "gadgeteers" in your group, encourage them to bring their gadgets to one or more meetings and demonstrate them to members. With many clubs, gadget building is as important as filming movies among some members. And gadgets are something which still can be produced in spite of restrictions imposed by the war. Gadget making offers a fresh outlet for the enthusiasm of club members deprived of opportunities for making movies.

Having plenty of home movie films to show at meetings is one of the best attendance-sustaining mediums. If your club has not already done so, make a survey of the completed films in possession of members. Turn this list over to the program committee. You'll find it a rich source for building entertaining and educational club programs.

Not all clubs have despaired of conducting filming contests. Many have found in the 50 foot 8mm. and 100 foot 16mm. "uncut film" contests a means for keeping members' cameras active and their spirits high. Today, most filmers are able to purchase at least one roll of film occasionally and it is surprising what excellent continuities can be turned out on a single roll of film.

One of the most important club activities perhaps has been overlooked by the majority of cine clubs. It is the showing of movies to service men and to civilian defense groups. Sources of entertainment are still far short of what is needed for service men in small outposts. It is these groups that are missed by the big entertainment parties that are doing so much for the boys in the larger training camps. If your club possesses a sound projector—or if only a 16mm. silent projector—you can furnish much needed entertainment to servicemen in the small training centers or defense outposts located near you.

Still another field offering unlimited activity for club film exhibiting committees is the shut-in groups. Children's hospitals, homes for the aged, and rest homes afford many opportunities to screen member's as well as commercially produced films, and the unfortunate inmates will be made happier by the thoughtfulness of the clubs providing such entertainment.

The activities set forth here, if undertaken conscientiously by club committees, will hold together groups of movie hobbyists that might otherwise drift. They will provide practical outlets for the activities of members that will need no apology for the time and effort involved under war conditions. And when the war is won, a stronger foundation will exist for whatever the future may hold for the amateur movie maker.

Conducting Movie Contest...

• Continued from Page 249

alyze the progress and results of the contest to-date. If the number of entries received is large, then several meetings of the committee and judges may be necessary in order to preview and classify the contest entries prior to the final judging. This task can be materially lessened by providing entry blanks to contestants to be submitted with their films which will indicate title of picture, length, topic, and its classification — photoplay, documentary, travelogue, etc.

The manner of judging home movie contests is a subject in itself and was treated at length in the July issue. However, we recently learned of an interesting method by which one cine club made the task of judging contest films

easier and we feel it ought to be included here. The Philadelphia Cinema Club, one of the oldest of amateur movie clubs, conducts contests regularly every year for its members. During the year, each film screened before the club is given a rating by vote of the members. At the end of the club year, the six films which received the highest ratings are then screened before the contest judges who are selected from among former contest winners and the executive committee. Material and equipment are awarded as prizes and, in addition, an attractive certificate is given which may be photographed and used as a merit leader for the winning film.

In the Union County Cinema Club's last 8mm. contest, they awarded prizes representing twice the cost of the film used in producing the winning pictures. An additional award was given the contestant submitting the most accepted footage in the contest.

Trophies are usually the most popular awards among movie contestants. However, film, and accessories when they are important, are likewise popular and such prizes often can be solicited from local camera merchants willing to donate them for their good-will and advertising value. Certificates and film leaders are also popular, particularly the leader because it appears on the screen every time the prize film is screened.

Until our entry into the war, amateur movie contests in this country were fast becoming an important local event, looked forward to not only by camera enthusiasts but by the rank and file of citizens as well. Large banquets, speeches by the Mayor, etc., were frequent highlights climaxing the contests of some cine clubs. With many clubs, the annual contest is the biggest event of the year, and so indicated by printed invitations and formal dress.

Recently, one amateur club on the west coast took over one of the local theatres for the event and had two Filmoarc projectors installed in the projection booth so the 16mm. contest films could be projected full screen size. The event was smartly ballyhooed and the program conducted in typical Hollywood premiere fashion.

Whether your contest is large or small, the amateur who enters his films is enthusiastic and hopes for a measure of recognition for his filming efforts. The club contest should have one goal—that of making better movie makers of its members. If every member is given ample encouragement, if the man with the little single 8mm. camera is given the same chance as his brother filmer with the Cine Special, the contest may be considered successful regardless of the number of entries or the scale, vast or limited, on which it is conducted.

Reviews of Amateur Films . . .

• Continued from Page 240

too; whereupon he begins to daydream of riches and fame, of girls chasing him for his autograph, etc.

He hustles off home to greet his wife and babies but finds only one child. As he inquires for the other four, his little daughter appears with a basket in which are five tiny kittens, also born that morning. The husband faints again.

Camera and players were well handled by this filmer except for occasional gesturing that amateur actors invariably inject into their efforts. Most of this, fortunately, can be eliminated by a little closer cutting, inasmuch as it generally appears near the close of the scene.

The chief fault is fact filmer neglected to make the day-dreaming sequence clear as such. While we appreciate Mr. Valentine may have intended to inject the element of surprise here, still it confuses an audience to follow a subtle hint of the real truth somewhere along the way.

It's a real 3-Star production, nevertheless, and a Home Movies merit lead-

er indicative of this classification has been awarded the picture.

"Crime Don't Pay" is title of a 150 foot comedy produced by Lon Wadman of St. Louis, Mo. and filmed in 8mm. black and white. In a nutshell, it is a good story highlighted by snappy dialog titles, good photography and lighting of interiors. Story concerns a maiden of dubious age who prays each night the Lord will send her a man. Before retiring she looks expectantly under the bed.

While asleep, a burglar steals into her room. Awakened, the maiden is overjoyed—not frightened. She jumps into arms of the surprised burglar who, in attempting to free himself, drops gun. The maiden picks it up and holds the burglar at bay. She telephones a preacher and asks him to come to her room at once to perform a wedding.

Menaced by the girl's gun the preacher reluctantly completes the ceremony. They're pronounced man and wife and the unhappy burglar realizes too late that "crime don't pay." Months fly by

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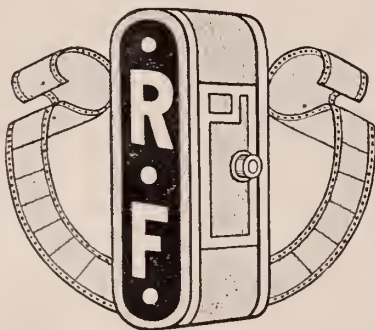
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and there's a baby—the very image of the husband; and this is delineated by clever photography in which the husband, in baby clothes, is shown in bed suckling a giant nursing bottle.

A highlight is the clever titling both from point of execution and composition. Titles are brilliantly worded in the modern manner and cut precisely into the picture, accentuating their effect.

The picture could stand some cutting to reduce footage of scene where over-acting occurs. The girl has resorted to too much nodding of head and waving of hands or gun and frequently a scene just runs beyond the limits of good cutting technique.

The overall effort, however, easily earns a 3-Star merit leader for this commendable production.

Movies in Color...

• Continued from Page 245

unable to get any color projection whatever.

Concerning use of the Iriscope, Mr. Clough said: "The tri-color filter has to be so placed in the lens system that when the projector light is turned on and without any film in the gate, the light reaching the screen is entirely white—free from color. At first, I found this difficult to achieve. There was too much red color reaching the screen. Then, by carefully masking off a portion of both sides of the filter with scotch tape, a proper balance was secured.

"Placing the filter in the exact position with respect to the lens elements presented another ticklish problem, as moving the filter only a fraction of an inch would not allow the color rays to find their proper place on the screen." Interesting is the fact that when Mr. Clough replaced the regular elements of his projector lens with cheap, non-corrected single lens elements, placing the filter for best results became much easier and better color values were obtained.

Mr. Clough's best color was obtained when the films were exposed on objects and scenes under the brightest of light conditions and with a new and larger bulb in the projector. A small bulb, he found had the effect of producing pictures that were overemphasized in the red colors and had little or none of the blue.

Doubtless many practical and theoretical difficulties remain to be solved before this fabulous color process is perfected and made available for general use. But now that it is proven basically sound, there is little question but that it will emerge fully perfected

after the war along with the countless other surprises which scientists and industrialists regularly hint are in store for the post-war world.

When and if the system becomes a practical reality, scientists claim it will be possible to make color movies of outdoor action scenes at night without the restrictions inherent in present day color films. Instead of having to open up the lens wide and shoot at half- or quarter-speed for action night shots, the scenes will be shot at normal speed with ordinary super-speed pan film which will register all the colors existing in the original scene in full, normal exposures.

Experimental Workshop...

• Continued from Page 253

tal to readable, upright position. Sketch shows method of attaching titler to wooden base, then affixing a slotted piece of wood dowel in front of title card holder by means of two staples driven into baseboard. A wire hand-crank is fitted in one end. The title card is inserted in slot and the crank turned to allow card to lie flat before camera is started. As filming of title begins, crank is turned to raise title card to vertical position. It is important, of course, to backdrop the title card with material (either paper or cloth) of the same color as title card, depending on whether positive, panchromatic or Kodachrome titles are being made.—Ben Davis, Kansas City, Kas.

Information Please...

• Continued from Page 238

Unless you are using a super-speed panchromatic film, you will not be able to do this unless you can shoot at 8 frames per second and diminish your lens opening accordingly. Certainly, you would not be able to do it if you were using Kodachrome.

Haze Filter (Harry Smallborne, Ottawa, Ill.)

Q: I have just purchased a haze filter for use in filming distant shots in the mountains on Kodachrome. Can I leave the filter on the lens when making close-ups, and if so, what effect will result?

A: No adverse effect will result from use of haze filter on closeups.



TITLES

By EDMUND TURNER

THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement to insure wrinkle-free surface.

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Victor Model 3 Turret 15mm, Wollensak fixed focus F:2.7, 1" Wollensak F:2.7, 2" Wollensak F:3.5 and case, \$125.00.
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- **2-1" PROJECTION** lenses for Kodascope model "C", screw-type mounting, 1-1" projection lens for Kodascope model "B", Steinman developing outfit, 16mm., preferred, Western Master exposure meters. Kodascope model "C" projector with 1" lens. **UNIVERSAL MOVIE FLASH, 300 Fullerton Bldg., St. Louis, Mo.**

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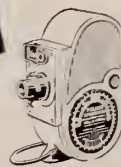
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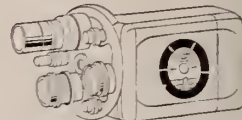
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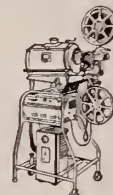
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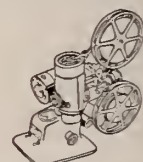
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HOME MOVIES



Erik Miller

September • 1943

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SEPTEMBER

1943

NUMBER 9

VOLUME X



REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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Art Director

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



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The Reader



SPEAKS

Another Substitute

Sirs: After reading the article on Photoflood Substitutes in the July issue, I wish to pass along another idea along the same line. I use the No. E-15 enlarger bulb made by Wabash in place of No. 2 photofloods. This enlarger bulb is rated at 900 candlepower or 11,500 lumens and burns for 100 hours. It is an overload bulb which draws about 500 watts and is very rich in red light. I have tried it with great success and others should obtain like results.—*Norion Sundberg, St. Paul, Minn.*

Work Light

Gentlemen: Mr. Sharp's article in the June, 1943 issue of Home Movies, page 181, describing a device for automatically making single frame exposures for animation work, is very interesting. It will be noted from the wiring diagram, however, that Mr. Sharp is literally in the dark between exposures!

To make the device ideal, a pilot light can be added that will be "on" between exposures and "off" during exposures. This can be done without adding contacts or other apparatus except the pilot light socket and necessary connecting wires.

By connecting the two wires leading from the pilot light to the two terminals of the mercury switch that operates the flood lights, the job is done. Normally, the pilot light is in series with the flood lights. Because of the small amount of current taken by the pilot light, the flood lights will remain out but the pilot light will burn at nearly full brilliancy. When the device is operated for an exposure, the closing of the mercury switch short-circuits the pilot light and extinguishes it.

For the pilot light, a 10 watt 115 volt lamp is bright enough when it is mounted directly under the front of the camera and behind the lens. (See Mr. Sharp's photographic illustration.)—*Edward F. Weis, Chicago, Ill.*

Variable Light

Dear Sirs: Perhaps I am bringing up the oldest problem of the amateur—i. e., correct exposure. In spite of light meters and rule of thumb, we always have some shots a trifle over or under, but not so bad that correction seems impossible. Usually quality of screen image is determined by the quantity of light from projector or, to put it an-

other way, upon the amount of light leaving the projector bulb and penetrating the film.

Those who have had occasion to run their films on various projectors of different bulb wattage have noticed a great difference in quality of screen image which poses this suggestion: Suppose projectors were fitted with a 750 watt bulb that could be dimmed the equivalent of 400 watts by a regulating control. Most films would be screened at 500 watts leaving a margin of 250 watts on the top side and 100 watts on the lower side of the lamp's range of brilliance. Thus in screening a shot of a black bear filmed in the shade, the rheostat could be turned up momentarily to increase light brilliance to bring out detail in the scene. Likewise, when an over-exposed scene appeared, the light source could be dimmed to eliminate a washed-out appearance of the scene on the screen.

Perhaps some cinebug has already devised such a gadget. One obstacle, of course, would be to produce a bulb that would give the same color of light at the various intensities.—*M. J. Menefee, Santa Ana, Calif.*

Save 'em and Sell 'em

Gentlemen: I suggest that in your magazine you stress strongly the importance of every amateur saving all laboratory reels returned with films from the processors. There's a shortage of these in 25, 50 and 100 foot sizes in both 8mm. and 16mm. widths.

Due to the metal shortage, many processing companies cannot obtain these reels any longer and will gladly buy them in any quantity from 1 to 1000, paying 2c to 4c each for them.—*Albert Tomkins, Bayonne, N. J.*

Hm-m-m!

Sirs: I have noticed that in your reviews of amateur films and descriptions of Movies of the Month that almost all are in Kodachrome. Now all of my best films are in black and white and I sort of get the impression that black and white films, regardless of their excellent qualities, do not stand a chance in competition with those filmed with Kodachrome. Also, I wish that many of the spend-thrift type of filmer would stop picking on us 8mm. fans who, in our own way, believe that 8mm. is as suitable for our purposes as is 16mm. to

• Continued on Page 300

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REVIEWS...

of Amateur films

B y J . H . S C H O E N

SHOULD there be any delusions about movie amateurs giving up their hobby for the duration, a glimpse of the editor's daily mail would erase them. Actually the number of films being received for review is only slightly less than last year which suggests that perhaps the only amateurs who are not carrying on with their hobby are those in the armed forces, who can't.

Another healthy sign is that movie makers, who may be restricted in amount of film they can buy, are content to shoot short subjects, exercising the same infinite care in photography, editing and titling usually reserved for more pretentious productions. Also, many filmmakers have taken renewed interest in some of their older films, polishing them with additional editing and then titling them.

One recently produced film of note is "Life In the Ozarks," submitted by Bruce Barnhill of Los Angeles. This 8mm. black and white picture is 125 feet in length and is a travesty on the hillbilly folk. There's a hard working slavey of a wife and her lazy drunken husband. The wife, unable to make her husband work or to keep him away from liquor, decides to leave him. Dragging her husband to the village constable, she pleads for a divorce. It's granted for a five dollar fee paid by the husband. The wife asks for alimony—five dollars' worth. The husband pleads for a day's delay to get the money. That evening, he waylays the homeward-bound judge and robs him of the five spot paid earlier that day for the divorce.

Next day the couple appear before the constable and the husband pays the five dollar alimony, whereupon the wife gets a change of heart. "Who'll wind the clock, now?" she asks. "Its gonna be kinda lonesome without yuh." The husband softens, takes her arm, and they

walk out of the courtroom together.

But the judge calls them back. "Yew cain't go traipsin around like that!" he admonishes the couple. "Yer deevorced, now! But I can fix it—remarry yuh fer five dollars!"

So they get married again and the wife pays the five dollar fee—the same five spot that changed hands three times.

In this picture, the story and continuity is well developed. A little more restraint in the direction and acting would have improved several scenes. Photography is deserving of special credit in view of the many interiors which were well lighted technically. Also outstanding is the fine job of titling, with excellent opening titles enhanced by finely executed dissolve effects. Subtitles are simple, sharply exposed and easily readable. Only fault is that some subtitles were lettered in a

different style than others.

The picture easily rated the 3-Star merit leader awarded it by HOME MOVIES editors, and an extra plaudit is due Bruce Barnhill, the producer, who also enacted role of the hillbilly wife with commendable skill.

AN interesting topical film is "Wings of the Night" submitted by Edward C. Denny of Snyder, New York, and documenting in 400 feet of 16mm. Kodachrome, the butterfly and moth collecting hobby of an entomologist friend.

After introducing the entomologist, the camera follows him in his pursuit of various insects. He is shown, net in hand, going forth into fields and catching butterflies and their larvae. Close-ups show how trapped butterflies are placed in a jar and then mercifully killed with cyanide gas.

Adequate titles fully explain all

• Continued on Page 300

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

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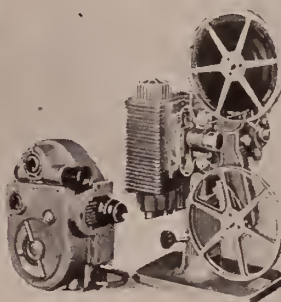
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Reviews of O.W.I. Films

★ Office of War Information motion pictures may be borrowed rent free, except for nominal service charge, throughout the United States from 185 colleges and established distributors of 16 mm. sound films. If films are unobtainable in your city, write to Office of War Information, Wash., D. C. for data on nearest distributor.



► **Divide and Conquer** drives home the fact that this war is a total war being waged on civilian fronts just as much as on military fronts. It dramatizes Nazi techniques of spreading hate and fear. Distrust and confusion are dramatically shown as the devices Hitler used in destroying the morale of the French people. The film points out that the Nazis are busy today in America, using the same techniques to spread distrust and fear among our people. Ending upon a note of faith, film states emphatically that Americans will not be frightened, will not be confused. Picture runs 515 feet in sound and screens for 14 minutes.



► **Salvage**, nicely photographed, cut and backgrounded, boasts an amazingly fine spoken narrative by Donald Nelson, head of the War Production Board. Nelson discusses seriously and impressively the need for every American man, woman and child saving and salvaging metals, fats and rubber. He points out the salvage task is not a one time job, but one to be done week after week. Forceful in its simplicity, it packs a vital message to the nation as a whole and makes the film timely for the duration of the war. *Salvage* runs 260 feet in 16mm. sound, sceens for 7 mins.



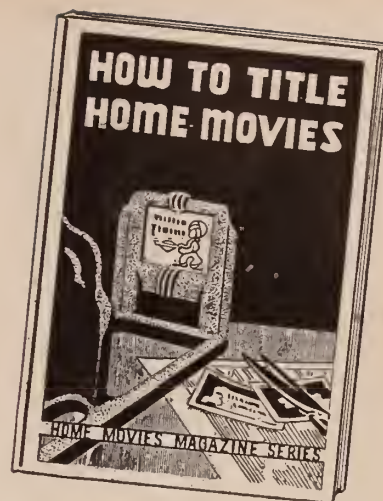
► **Keeping Fit** was produced by Universal Pictures and points to absenteeism as one of the nation's number one problems. A factory manager explains that many absences due to illness can be avoided by good nutrition, plenty of rest and recreation. Irene Hervey learns that well balanced meals keep her husband, Dick Foran, healthy and happy. Robert Stack finds out that even the strongest person needs plenty of rest while Andy Devine discovers that exercise and recreation can be fun. Broderick Crawford, Lon Chaney, Jr. and Ann Gwynne are also in the cast. Picture runs 370 feet in 16 mm. sound and screens for ten minutes.



► **Men and The Sea** is dedicated to American Merchant Seamen. It is a picture of the training of the men who man the cargo ships. Ships must be built and men must be built, too. Emphasized throughout the picture is the thoroughness of the training received by sailors and officers. They must know how to man lifeboats and guns. They must "know their ropes," understand signaling, and live by the rules of seamanship and conduct. There is a specialized training for specialized jobs such as radio operation and mechanical work. Picture runs 380 feet in sound.

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HOME MOVIES

Published in Hollywood

SEPTEMBER 1943

THERE is no finer service that an amateur movie maker can render than taking movies to send to a man in service. To the soldier, sailor or marine far away from home in training camps, motion pictures are like the magic carpet of Sindbad's famous legend. They erase distances and bring from hundreds of miles away the loved ones he longs to see. There on the screen, through the medium of a home movie projector and the film you send him, he can watch his family and friends walking, playing, working in the garden and actually doing the things about which they have written in their letters to him.

Some of these men, many of them overseas, have become fathers since entering the service and have not yet seen the son or daughter that arrived in their absence except perhaps through photos that accompanied letters from home. It is not hard to imagine the joy that would come to any of these fathers lucky enough to be able to see his baby in real live motion pictures. Indeed, movies sent at regular intervals will enable him to keep pace with his baby's growth, to watch its progress from infancy to a toddling tot, almost as if he were at home.

Because 8 mm. and 16 mm. projectors are available in practically every camp and U. S. O. center, these thrilling movies from home can be enjoyed again and again by the man in service. Camera stores everywhere are cooperating, too,

MAKE MOVIES FOR A MAN IN SERVICE

**A reel of family movies will
do wonders for his morale**

B Y H A L F . S E A R S

gladly extending facilities of their projection rooms to service men with films to screen. U. S. O. centers overseas are also equipped with projectors so that wherever the service man may be transferred, his compact reels of movies can be carried along with him and screened.

With so many amateur movie hobbyists now in service, it is only natural

that some of them have arranged for home movies of the family to be sent to them to supplement treasured letters. The movie camera left behind, in the hands of a sweetheart or wife, sister or brother or perhaps a son or daughter, is seeing increasing use in shooting scenes of loved ones at play and at work. Such films are sent on to the man in service and serve better than any other medium to keep him in intimate contact with his family and friends as well as to furnish entertainment.

And what about the man who did not leave a cine camera at home? Here's your chance to do your bit for his morale. You can make movies for him—of his sweetheart or wife, of his family and friends—and send them to him to screen. A 50 or 100 foot of film

● Movies made of the service man at camp boost morale of those left at home, too. Such films usually can be made at recreation and U. S. O. centers without restrictions.



● Like a surprise personal visit are intimate family movies sent to the service man in training.



● Continued on Page 296

• Author Olson and family staff of sound technicians record dialogue and background music simultaneously while picture is being projected. Mechanical coupling between projector and recorder insures absolute synchronization



added work, however, is a most fascinating adjunct to the hobby of movie making.

When the urge for action finally possessed me, I began by carefully analyzing the relative merits of the several systems of sound recording then known to the art, with the following requisites in mind:

(1) *Good Tone Fidelity.* The main requirement of all sound is that it be pleasing to the ear and free from distortion. Poor sound is worse than no sound at all.

(2) *Low Cost of Records.* Concern for the expense of movie making had previously determined my choice of 8 mm. equipment in preference to 16 mm. The same consideration influenced my search for economical sound equipment.

(3) *Simple Operation.* Home movies are in general not projected frequently enough for the operator to become thoroughly familiar with and memorize complicated procedure, nor are records made frequently enough to

MAGNETIC WIRE—*new sound medium for home movies...*

B y A . O . O L S O N

Chief Electrical Engineer, City of San Francisco

EVERY serious minded cinebug knows the entertainment value of sound and has at some time or other longed to be able to present his picture with comments, musical background and sound effects, which make pictures so realistic. He realizes that sound makes good pictures better and mediocre pictures tolerable and helps that so often elusive audience appeal.

As one of these bugs I also had long

harbored this desire for sound. Not until 1938, however, when the editing of a three years' accumulation of miscellaneous vacation pictures presented a difficult problem in continuity, did the latent desire develop into action. The subsequent realization of this desire taught me that while sound makes better continuity possible and enhances the entertainment value of a picture, it also adds a great deal of work. This

gain and maintain expert technique. Satisfactory sound equipment must therefore be simple to operate.

(4) *Close Synchronization.* Though I had no intention of making talkies, I wanted to be able to synchronize sound closely with pictures in order to make realistic sound effects possible.

Two new sound recording schemes were first investigated, both of which involved the use of continuous film with mechanically inscribed sound track. In the first scheme an ordinary phonograph sound track is indented or cut in the film and played back by a needle-actuated reproducer. The second



● Showing flexible shaft that connects the driving mechanisms of the projector and recorder-reproducer, keeping them in synchronism.

pictures. It is not likely that the average amateur will be able to photograph sound pictures. Some auxiliary sound system capable of synchronization must therefore be developed, permitting the dubbing of sound after the picture has been edited.

To this use magnetic recording of sound on steel wire or tape lends itself exceptionally well, and I venture to predict that after the war movie amateurs will be able to buy wholly satisfactory, compact and simple magnetic sound equipment, well within their means, for use with either 8 mm. or 16 mm. Magnetic recording is an old idea and has been the subject of much experimentation, although to date no practical equipment has appeared on the American market. A dictograph employing

this principle is in use in Germany; and the Bell Laboratories, which has experimented with this problem for several years, has also made some practical use of this principle for speech recording. Successful magnetic recording of music, which has a greater frequency range than speech, has, however, not been commercially practical.

With the knowledge gained from my preliminary study of the subject, and some basic technical understanding of electronics, I boldly began constructing a magnetic recorder.

Up to that time the prime requisite of fidelity had not, to my knowledge, been satisfied but I felt that the problem did not defy solution. It was therefore around this phase of the problem that I anticipated the greatest difficulty. Such proved to be the case, but I also learned that it was difficult to maintain absolutely constant wire speed, which is essential not only for uniform fre-

● Continued on Page 297

involves shaving a variable width sound track on a coated film, to be played back by a regular photo-electric pickup. Though both of these schemes, particularly the second, seemed promising, the uncertainty of success, coupled with the expense of a separate film for sound and the obvious cost of experimentation, eliminated them from serious consideration.

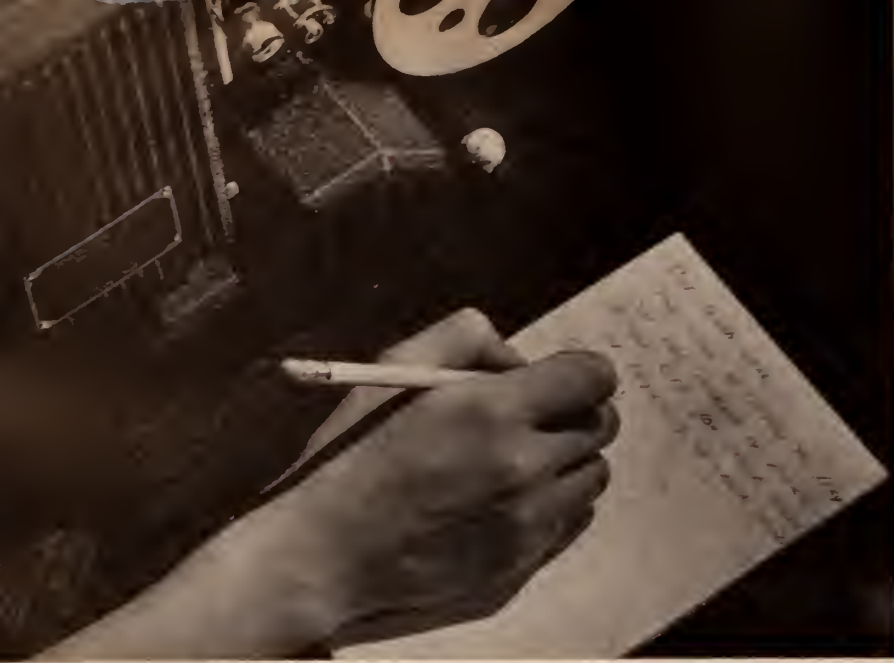
Experience has proved sound on disks to be costly; in addition this method presents a difficult problem of synchronization. With pictures longer than the playing time of one disk, changing from one record to another, even on a dual turntable, introduces a time element which makes keeping the sound in absolute step with the picture complicated, if not impossible. Furthermore, consistently good records are difficult for the amateur to make, even with equipment; and, in time, spoiled acetate blanks add up to a considerable sum of money.

Sound on film was eliminated because space for a sound track cannot be provided readily on 8 mm. film; and even if that were possible this film runs too slow for adequate frequency response. A separate film for the sound would therefore be required; which would be costly. In addition the initial cost of photographic laboratory and optical recording equipment promised to be considerable.

Future technological developments may make sound on 8 mm. film possible, but as currently used on 16 mm. film this type of recording must be limited to reproductions of regular commercial



● The upper unit (immediately beneath projector) is the recorder-reproducer, which magnetically records sound on steel wire. The lower unit is the pre-amplifier discussed in the text.



● Untinted editing makes successful pictures. Screen your picture over and over again, making notes of necessary cuts and deletions. Then use your scissors without restraint where necessary. Omit the bad shots, the scratched and damaged frames, and above all the flashed areas from light leaks, and serial perforations that usually appear at the beginning and end of a roll of film.

HOW TO PREPARE YOUR CONTEST FILM

B y W . G . C A R L E T O N

COMPETITION is the spice of this hobby of making movies. Sooner or later, most every movie amateur succumbs to that impulse to produce and enter a film in a contest. And once a contest film is begun, making movies usually takes on new importance. Movie making values, once vague, now have definition and the filming of movies becomes purposeful. For the first time, perhaps, many filmers begin to understand the importance of objective filming and editing and titling.

This being true, every movie maker should undertake contest film production as a means of improving his technique whenever the opportunity presents. But more important, he should first understand what constitutes an acceptable contest picture, one that is reasonably certain to be in the running, and to slant his film production accordingly.

Not every picture entered in a contest, of course, is filmed especially for it. Quite often pictures are submitted which the amateur filmed and edited before contest was announced. Yet such pictures are and should be accepted as contest entries on an equal basis with specially produced films.

A film, to be of contest calibre,

should be of wide, general interest. This, at once, excludes the purely personal family record film. It eliminates, too, many vacation and travel films unless such movies are interestingly filmed and cleverly edited. It becomes apparent, therefore, that a contest film succeeds or fails according to its audience appeal.

Where a film is produced especially for a contest, the successful entry will emerge from among those films which were carefully planned in advance and produced along lines followed by the professional—a comprehensive shooting script aiding the cameraman and guiding the predetermined editing and titling of the picture.

The eligibility of any contest film, of course, depends upon the rules laid down by the contest committee. With amateur cine clubs sponsoring most amateur contests, competition rules are often as varied as they are numerous. While many clubs conduct open contests in which films are not classified, the more experienced clubs now classify entries as photoplay, documentary, travel and vacation film, educational, etc.

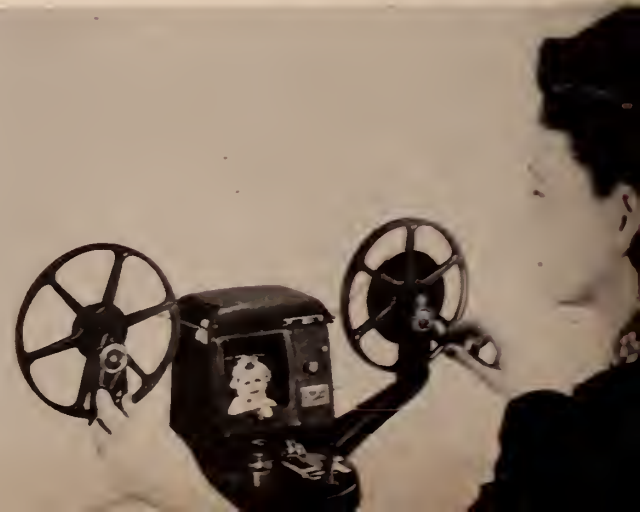
Invariably travel and vacation films make up the greatest number of contest entries for the reason that more amateurs shoot this type of picture than any other. Few amateurs have much opportunity to use their cameras until vacation time when travel to new and interesting places offers occasion for limitless filming.

Let us take this type of film and see what must be done to make it interesting, remembering that many such films often feature posed shots of family groups and other similar scenes uninteresting to audiences outside the family circle. First, the posed shots must be eliminated or not photographed at all. It is true that one or more persons in scenic shots can, when properly handled, increase interest in the picture. This can be done by properly introducing them in the opening and having their action throughout the picture serve some logical purpose.

A good example is a vacation film recently reviewed in which a husband and wife are pictured on a camping trip. The husband is depicted as lazy and disposed to fishing, while his wife chooses to wander mountain paths with their dog. Thereafter the beautiful scenic

● *Continued on Page 294*

● An editing device that projects the image in motion right side up, as pictured here, is an invaluable aid to good film editing. The task is made easier because the film remains before you at all times. You can make a cut, change a sequence, then view the results immediately without bothering with projector.



FRAGILE—*handle with care . . !*

The slogan "Save the Surface and save all!" also applies to movie films

B Y F L E T C H E R A L L E N

ON the film shipping cases of one motion picture rental library is a vivid red and white label, "Handle With Care!" And beneath this admonitory caption, "Please treat this film as if it were your own. Project it only after your machine is thoroughly cleaned and in good running order. Scratches are irreparable damage. Replacement prints, when they can be had, are costly."

While this labeled admonition points an indicting finger at the careless borrower of films, it applies equally to many movie amateurs whose thoughtless handling of their own films have made many of them unscreenable. Home movie films, when carefully handled and stored, will last indefinitely, and while scratched and torn films probably will last equally as long, they no longer provide the clean, unblemished pictures on the screen they otherwise would had they been treated with kinder hands.

With the borrowing of films from rental libraries increasing daily, the libraries are obliged to exert greater precautionary measures to insure the safety and life of their pictures. Most movie amateurs, of course, are familiar with the perishable qualities of cine film through experience in handling their own personal movies, and accord the same care to films loaned them as to their own. Nevertheless, many cine fans, having devoted more time and attention to shooting movies than to their care after processing, are still woefully lax in projecting their films, in storing them, and in keeping them clean and free from dust particles that cause scratches during projection.

Following initial drying of film in a

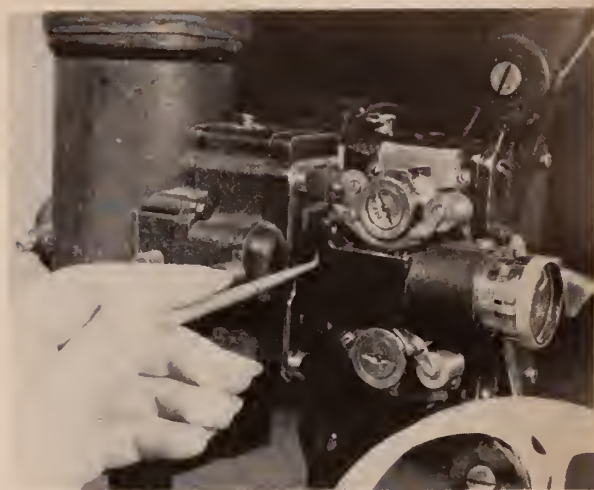
motion picture laboratory, the gelatin structure of an emulsion contracts and is permanently changed. The hardening action, induced by the final treatment in the developing or processing stage, continues for a time as a further small amount of residual moisture is given up. While traces of excess moisture remain, the emulsion is "green," relatively soft, and susceptible to the slightest scratch or abrasion. In projecting freshly processed "green" film, minute emulsion particles are scraped off, accumulate in the projector, and become hardened with heat and friction. If not removed, they cause excessive tension from friction or abrasion of film passing through the gate, with consequent scratches, pulled perforations, and projector chatter. With time, green emulsion gives up residual moisture and picks up traces of oil from the projector, becoming harder, surface lubricated, and less susceptible to abrasion and tendency to form deposits in the projector gate.

Film damage from projection may result either from improperly maintained equipment and incorrect operation, or from the condition of a print when it is received from the processing laboratory, or, in the case of a rented library film, the condition it was in when received from the distributor.

It is well known that no 8 mm. or 16 mm. projector of reputable manufacture will injure film if it is threaded correctly and if the projector is kept in proper operating condition. Film can and will be damaged by any projector if it is not threaded correctly, or if the mechanism is not kept clean.

Proper threading of film in a projector is not a matter of special difficulty,

• Continued on Page 293



• Seventy-five per cent of scratched film troubles begin in the projector gate where dust and emulsion particles accumulate, harden, and make deep, irreparable scores in films during projection. Film gate always should be cleaned before each projection. Accumulated dirt may be removed with soft wood stick—never with metal instrument.



• Never "cinch" film during rewinding by stopping, momentarily, the unwinding reel with hand. "Cinching" causes dust accumulated on film surface to be ground into the film, forming both vertical and lateral scratches.

• Run film between fingers covered with canvas glove worn inside out to remove dust and grime. Moisten glove with carbon-tetrachloride. Dust-free films rarely are scratched during projection.





● Here's a portable outfit of unique design for playing records with home movies. Turntables are mounted one above the other within a stand that also houses amplifier, radio for speaker and serves as table for projector. Projector and turntable occupy space ordinarily required for projector alone.

Something New in Turntable Outfits

B Y C U R T I S R A N D A L L

THE problem of bulk and of excess weight in turntables as used in conjunction with showing home movies has been solved by one enterprising movie amateur, Kirk Lundwall of Salt Lake City. His compact, streamlined and portable record-playing outfit pictured above provides many noteworthy features, all of which, if adopted by other hobbyists, are certain to insure a wider use of dual-turntable equipment in the future.

One reason many sound-minded movie amateurs are reluctant to use their turntables outside of their own home is because they're invariably too downright cumbersome to carry comfortably beyond the front gate. I've lugged a few of them around myself

and, until recently, always figured there was an anvil in the case to give the outfit ballast.

But Lundwall's outfit seems to be the answer to the problem. When knocked down, it consists of three easy-to-carry units. When assembled, it occupies less floor space than the conventional dual turntable. At the same time, it provides a rigid platform on which to place the projector with the added convenience of having the turntables in a handy position for convenient operation by the projectionist.

About a year ago, Lundwall acquired a combination recorder-player, a pre-amplifier unit, and an extra turntable fitted with dual pickups. These he assembled into the usual type dual-turn-

table unit—the turntables mounted side by side in an over-size suit case type of carrying case. The outfit proved unsatisfactory. There was too much to move and so many parts and accessories to be carried each time the outfit was used away from home. Even for home use it was too cumbersome. The third time Lundwall used the equipment was the last. He decided to reconstruct it, make it more portable and easier for one person to transport. The revolutionary, multiplane turntable outfit pictured here resulted.

This new outfit enabled Lundwall to easily carry everything necessary for screening movies with sound, in three compact carrying units including projector, sound outfit and screen. Moreover, it afforded a suitable stand of correct height on which to set the projector, something the average amateur invariably finds lacking when called outside his home to show pictures.

The outfit provides for both sound recording and playing back of records for home movie projection. It can also be used as a public address system. The table was built of light plywood and is 30 inches high. Legs are 1 inch by 3 inch pine. Turntable boards are made of ½ inch plywood 15 by 18 inches. A removable cover over the top of the recorder unit serves as a platform for the projector. This feature does not hamper operation of the recorder nor of the playback facilities afforded by each turntable.

The two turntables are connected so that one may be faded into the other. On the lower turntable is an extra pickup, a valuable feature that enables shifting smoothly from one part of a recording to another. Lundwall has successfully screened movies with dialogue post-recorded on a disc so that the voices match the screen action with surprising accuracy. His method for concealing the lack of exact lip synchronization is not to play spoken dialogue scenes in closeups. Where need for dialogue is only occasional in a picture, music is played and when dialogue is to be spoken, the music record is faded out and the dialogue recording faded in.

● Continued on Page 296

• Most businesses have more than one story to tell, so the first step in making a business film is to analyze the cinematic possibilities of the organization, then decide which to picture with your camera.



IF you are one of those lucky cine cameraists with film available and looking for a restriction-proof subject to film, why not turn your camera on your business, your place of employment or focus it upon some industrial plant to document its operation, its product, or some specialized manufacturing procedure?

Regardless what the business may be, doubtless there is a good picture in it, a picture which you can make real and vivid with your camera and film, and one that will be genuinely interesting to any audience. It can be as long or as short, as intricate or as simple as you care to make it. And certainly it will be something different from the general routine of your movie making activities.

Most businesses have more than one story to tell, so the first step in making a business or industrial film is to analyze the cinematic possibilities of the organization, then decide which of them to picture with your camera. Take, for instance, a manufacturing business; shall we show the product in action, how it is made, or concentrate on some specialized phase of the product's manufacture or use? Any one of these approaches has good picture possibilities.

Next step is to decide how the story is to be told. It can be presented dramatically, utilizing a carefully written continuity and an actor cast as a visitor to the plant; a member of the firm shows him around and supplies the answers to his questions about the product or procedure of manufacture. Ob-

FOCUS YOUR CAMERA ON YOUR BUSINESS

B Y F R E D E R I C F O S T E R

viously, this treatment makes for length, something to be avoided these days. Moreover, it calls for experienced actors plus careful planning and staging.

A simpler, more effective plan is to ignore the human element entirely and concentrate on the factual story of how the product progresses from blueprint to stage of completion. This is the practical course for the average amateur to follow. Such a picture is not only simpler to make, but more direct in its delineation of the product, because all non-essentials that tend to distract an audience are eliminated.

There are two approaches which the filmer may take in producing this document type of film. The first is simple, straight-forward camera reporting in which scenes

embrace all that a visitor might see in an ordinary walk through the plant; long and medium shots of employees and machines, etc., with occasional closeups to concentrate audience's attention on some vital operation or significant detail. In this film, narrative titles (or narrative sound track, added later) would explain various processes and operations just as would a guide escorting a visitor through the plant.

Possibly more interesting, however, would be a film telling the same story but with dramatic technique. The manufacturing process itself would be the "star" of the production and the human element would be subordinated as much as possible. This type of documentary can be filmed almost entirely in closeups and made more compelling by the expedient of camera angles, angle shots and objective lighting effects. Such treatment, expertly executed, can also eliminate need for a great many titles. Animation and action filmed in stop motion can add novelty and picture many processes of production otherwise not easily understood.

All of this is not beyond the scope of the serious movie amateur. The record

• Continued on Page 298

• Concentrate your camera on the factual story of how the product progresses from blueprint to stage of completion.





• A novel title wipeoff effect made by "rolling" one title away to reveal the one beneath. Titles are lettered on light paper, much larger than title area, allowing ample latitude for handling and rolling away title by hand as it is filmed.

TRICKS IN TITLES

Cinematic innovations that get a film off to a good start

BY JEROME VAN TREES

ANY amateur film, whether a super-feature or an ordinary family home movie, will make a better impression on the screen if its opening titles are cleverly made. Note that we state "opening titles." This definitely excludes spoken titles and subtitles for the reason that these should always appear as simple as possible and unadorned by decoration. But the main title, and the credit titles that follow, are much more effective if they are made unique through animation or other cinematic effects. Besides, title making becomes more fun when new

photographic trick effects are explored.

A great many amateurs shoot pictures at the beach each year. Appropriate would be an effect in the opening title suggesting the locale. Here is a trick that will put a touch of seashore in such titles even though you now live miles away from the ocean. It involves making an artificial beach in a shallow tray

or not too deep wooden tank, home constructed for the purpose. This is partially filled with fine sand and smoothed out to an even depth. The "beach" should slant downward and leave enough room at the nearer end of tray to hold a quantity of water. Next step is to construct a wooden sluice box, which will enable you to suddenly let enough water into the tray to make a wave that washes up over the sand and then recedes. The receding action is obtained by admitting the water at the lower end of the miniature beach. It will flow up the inclined beach, then reverse itself, flowing down grade by gravity.

The trick effect to be accomplished by this setup is to have a wave wash up on the beach, then recede, revealing the title. This is produced by arranging block title letters in the sand, then covering them smoothly with sand. The camera begins by filming the sand. The water is released to form the wave, and as the water recedes, it carries away with it a quantity of sand to reveal the letters. Obviously, the covering of sand over the letters should be as thin as possible without revealing outline of the letters.

To "fade out" the title or cause it to disappear by the same action, more water is released from the sluice box to cause another wave to wash over the letters. The camera is stopped in the midst of the action and the letters removed or replaced by letters forming the next title; and the release of water

• Continued on Page 295

• Opening series of introductory titles in which the letters are painted on board fence background by paint brush swinging magically as though by unseen hand. Details for performing this titling trick are described fully by author Van Trees beginning on this page.





● Scene from "Andy Saves the Princess" 16mm. animated Dollytoon filmed by author using rag doll characters.



● Closeup of Raggedy Andy and Raggedy Ann mounting the golden stair to Candy Tree lane. Enlargements are from original 16mm. film frames.

DOLLYTOONS—*new* *idea for animators*

B y E U G E N E H . F E R N E T T E

NOT so long ago, an unobtrusive fellow with an idea and named George Pal appeared on the Hollywood scene to produce a revolutionary type of entertainment film now familiar to theatregoers as "Puppetoons." These are animated shorts employing puppets or specially made figures instead of pen and ink drawings. Even the scenery and props are real, thus providing depth and roundness which are lacking in the animated cartoon film.

Where the amateur, ambitious to produce cartoons, has been stymied by his inability to draw the hundreds of illustrations necessary for even a short-short film, the Puppetoon idea opens up many possibilities to the amateur interested in animation. It intrigued me, and until my entry into Uncle Sam's armed forces cut short my movie making hobby activities, I had experimented with a process similar to George Pal's. I call my productions "Dollytoons" because ordinary jointed dolls are used instead of puppets.

Any amateur, whose cine camera will permit single frame photography, can produce his own Dollytoons. The necessary characters may be purchased at the toy counter of most department stores—dolls, adequately jointed to enable them to be moved in a natural manner. This means the body must be capable of bending and the arms, hands, legs and feet must be movable and preferably be adjustable to fixed positions. The story plot may be adapted from any

of the well known fairy tales and the settings made by hand from paper, wood and other easy to obtain non-essential materials in these war times.

My last effort was titled "Andy Saves The Princess," starring Raggedy Ann and Raggedy Andy, and utilized soft doll characters obtained at a department store toy counter. Scenes from this film are reproduced on this page. In "Andy Saves The Princess" a none-to-complicated plot finds Raggedy Ann and Raggedy Andy asleep in bunk beds. Andy awakes and clambers down the ladder to awaken Ann in the bunk below. Shaking her arms, he awakens her, gives her a good-morning kiss. This scene fades to the next of Ann and Andy climbing a golden stair backgrounded by a starry night sky—an effect accomplished by use of dark blue crepe paper sprinkled with silver stars.

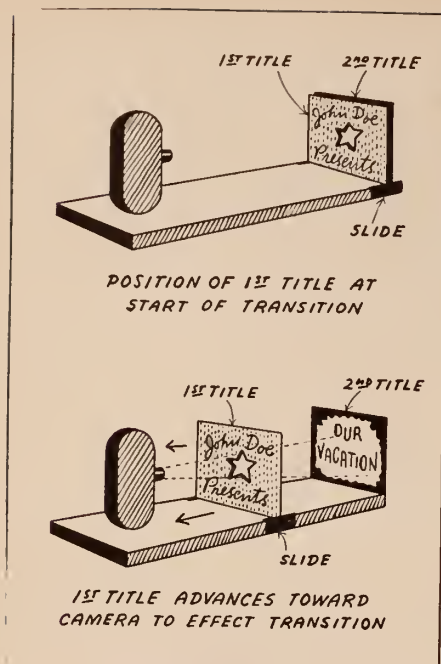
As Ann and Andy reach top of the stairs, the blue sky dissolves to a new setting in which candy-laden trees are superimposed over the sky scene. Ann and Andy proceed down candy lane and here they find a castle. High behind a barred window a princess appears, apparently in distress. Andy goes to her rescue. Raising a ladder, Andy, in a

● Continued on Page 299

● Five frames from author's film which demonstrates technique used in animating the action cycle of doll ascending stairs. Note that movement from one step to another occupies four separate exposures, lending naturalness to the action.



THE EXPERIMENTAL



Title Transition

A combination of zoom-dissolve is the intriguing transition effect that can be made in titles by adding a secondary title card holder to your titler as described here. This secondary title holder consists of a frame fitted with guides that will enable it to slide smoothly back and forth between camera and main title card holder. The idea is applicable to most typewriter titlers and to all home made titlers. The principle is shown in accompanying illustration.

The transition effect is accomplished by lettering the first title on a card which is pierced in the center with a hole or preferably has a small opening of conventional design such as a star. This hole should be no larger than the diameter of the camera lens barrel and should be exactly centered with it. The star design is best because it may be outlined to form part of the title card decoration. After filming the 1st title

for the required length, slide it forward toward camera with the camera turning. As it approaches the lens, the 2nd title card will gradually appear through the hole in center of title card 1, giving the effect of a zooming dissolve of title No. 1 and an iris-in of title No. 2.

This effect is appropriate for main and introductory titles only and should not be used for sub-titles. It may also be employed to dissolve from title directly to a scene by omitting the 2nd title card and shooting the scene through the titler.—W. T. Grotte, Minneapolis, Minn.

Exposure Guide

Users of some exposure meters such as the Weston "Junior" must stop and work out correct lens setting by turning a knob on the meter after measuring the light. After using a meter for awhile, one remembers the f stop each number on meter dial represents, but when changing to a different film or working under conditions different than usual, this becomes confusing.

To solve this problem, I made a small chart like the one illustrated here. Numbers in the left hand column represent light readings on my Weston "Junior" meter, and the numbers directly to the

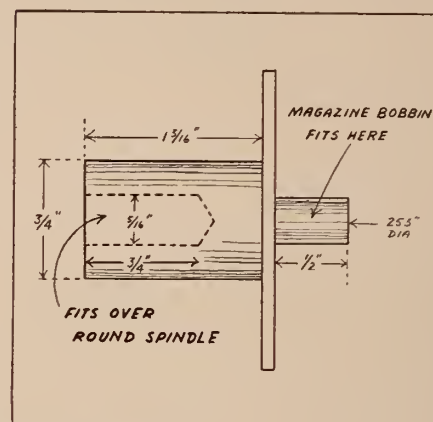
13 2.7 8W	12 2.7 12T
14 2.7-3.5	13 2.7-3.5
15 3.5-4	14 3.5-4
16 4-4.5	15 4-4.5
17 4.5-5.6	16 4.5-5.6
18 5.6-6.3	17 5.6-6.3
19 6.3-8	18 6.3-8
20 8-9	
21 9-11	15 2.7 5T
22 11-12.7	16 3.5
23 12.7-16	17 4
24 16-19	18 4.5

right of each light figure is the f/ stop for my camera calculated on a shutter speed of $1/40$ of a second. The "8W" indicates figures are for Kodachrome with an emulsion speed of 8 Weston. The sections of the chart indicated by "12T" and "5T" are for tungsten speeds of regular and type A Kodachrome.

This chart is just the right size to fit inside the cover of the Weston "Junior" carrying case. It should be attached to case with pieces of scotch tape.

Similar charts may be made up for films other than Kodachrome, of course; in fact I now have charts for panchromatic film on reverse side of my Ko-

dachrome chart. The figures and diaphragm openings for any film emulsion may be determined by using the meter.—Richard Sladky, Milwaukee, Wisc.



Film Loader

Owners of 8 mm. magazine cameras interested in loading magazines with bulk film will be interested in a gadget that will make the loading job easier. All that is necessary is the simple gadget illustrated here. As those who have attempted to load bulk film in 8 mm. magazines know, it is impossible to put the little magazine bobbin on any rewind spindle since shank of rewind is too large.

From a piece of plastic, I machined a round thimble to fit my rewind spindle, fitted it with a disc from a Univex film spool, and turned down the other end to a diameter of .253 inches. This shank will accommodate the magazine bobbin. The disc serves as a guide in spooling film in the dark.

No binding of film in magazine will result if only 22 feet of film is wound on the bobbin. Best method to judge footage in dark is to wind one 22 foot length of film on rewind and count number of turns. Thereafter, footage may be determined from number of rewind turns.—R. B. Buckley, Columbus, Ohio.

Camera Speed

This may be of interest to owners of Revere 8 mm. cameras. The speed control indicator of this camera has a low speed mark of 8 frames per second. I found that this indicator can be turned a substantial distance below the 8 f.p.s. mark and that by doing so, camera speed can be reduced to approximately 4 f.p.s. At this low speed, I have succeeded in filming indoor shots with regular Kodachrome utilizing only the daylight entering from windows. In making shots

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

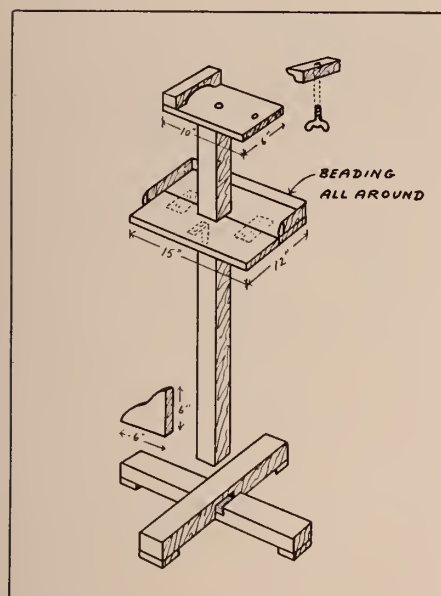
Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs

at this low speed, any movement within the scene must be extremely slow in order to appear normal when projected on the screen.—J. M. Hirschinger, Quincy, Ill.



Projector Stand

Here is a sketch of my projector stand which was made of a few pieces of wood. It serves me well at home movie hour.

The base and upright are made of 2" x 2" finished oak. Base pieces are 20" long and were cut to fit as shown. Blocks 2" x 2" x 1/2" with steel castors form the feet. The upright was cut 38" long and is fastened to the base by a long screw up through the center. Four pieces of 7/8" pine cut as shown, 6" on a side, were securely screwed in place and glued. Screws were countersunk and the holes filled with plastic wood.

The shelf which was made of two pieces of 7/8" pine, 6" x 15" and cut to permit the upright to pass through, is held together by iron straps and supported by two brackets. A beading goes all around the outer edge.

The top is also of 7/8" x 6" x 10" pine. A shallow mortise on the underside makes it fit neatly on the top of the upright and it is held tight with a large wood screw and glue. Small pieces about 1" x 2" x 6" were cut as shown for the clamps. The back clamp is removable with a carriage bolt (3/4" x 2 1/2"-20 thread) snugly fitted into the center to pass through a hole in the base. A 3/4" washer and wingnut to fit complete the assembly.

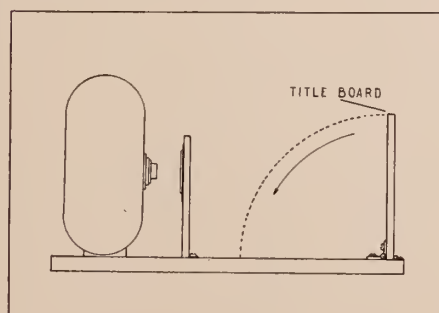
The stand is wired with a socket in the base to receive an extension cord and a plug in socket at the top for a small

7 watt lamp on the right side of the front projector clamp, which serves as an excellent pilot light.—Robt. H. Middleton, Wash'n., D. C.

"Fall Over" Titles

An unusual form of title is the "fall-over" type, in which the whole title card seems to fall "flat on its face" in front of the camera. Titles like this may be easily made by altering a regular small commercial typewriter titler as shown in the sketch. A small hinge is fastened to the baseboard and to the title card holder with machine screws. The machine screws holding the card holder to the baseboard are then removed so that the holder is free to fall forward toward the camera through the arc shown by the dotted line. On titlers of cast construction, it will be necessary to cut the title holder from the base with a hacksaw.

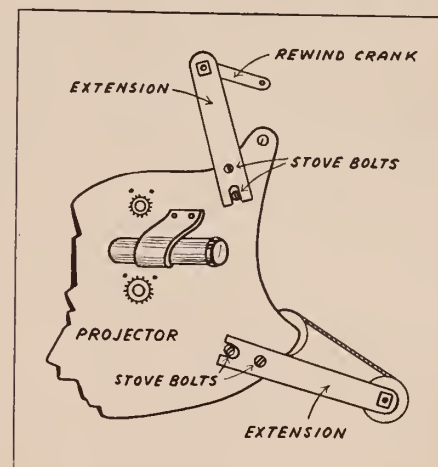
Procedure for making title is simple. Insert title card in holder, film title in usual way, then slowly drop card over on its face with camera running. Endless variations of this stunt may be worked out. A smooth transition between two titles, such as the main and



credit titles, may be made by having the title fall over and then come up with different wording. This is done, of course, by filming a "fall-over" title as described above, stopping the camera, replacing the title card with the second title, and then, with the camera running, slowly raising the holder to an upright position. It is important, of course, to have a black background immediately behind titler so camera will not pick up other objects in the room behind titler after title has fallen.—James E. Tannenbill, Ft. Wayne, Ind.

Toy Projectors

Here is a suggestion for those owning toy 16 mm. projectors who wish to convert them for use with larger reels of film. I have an Excel toy projector which I have improved to take 400 in-



stead of 100 foot reels of film. I bought a pair of Kodatoy extension arms from Eastman Kodak company and mounted them on the Excel as shown in accompanying sketch.

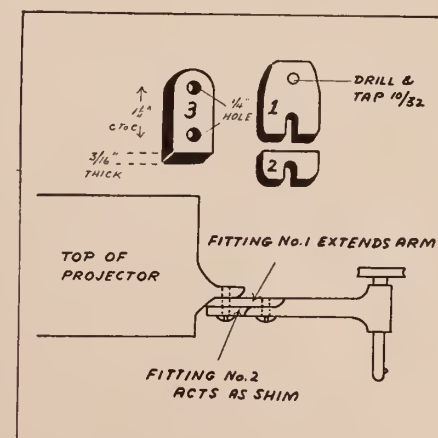
With some toy projectors, it may be necessary also to replace the motor with a more powerful one in order to obtain sufficient power for the larger takeup reel.

In mounting the extension arms, place a 400 foot reel on them first in order to determine how far they must extend from projector to clear. Secure extension arms in place with short stove bolts.—Irwin C. Hasach, Ogden, Utah.

For Larger Reels

Having recently subscribed to a film library rental service, I found many 16 mm. film subjects I wanted were avail-

• Continued on Page 300



Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

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1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street
General Camera Company
2308 West Devon Avenue

KANSAS

WICHITA

Lewis Film Exchange
216 East 1st St.

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
5 Little Building

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 West 45th St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON

Elmer B. Simpson
816 W. Virginia St.

*If you want a
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... NEWS OF TIMELY SUBJECTS
FOR HOME PROJECTORS



Victory In Sicily—Bombs Rock Italy is another thrilling Castle film of history in the making, a 2 in 1 picture that every home projector owner will want to add to his collection of films. Here are the first movies filmed of Yanks and Allies assaulting Hitler's "Fortress Europe!"

The greatest armada that ever sailed is seen as Yanks, British and Canadians storm the beaches of Sicily under cover of a terrific naval and air bombardment. Stuka dive-bombers are shot down. New weapons get their baptism of fire. Novel landing craft and even trucks swim ashore under their own power.



"Bombs Rock Italy" shows the devastating effect of concentrated air attack upon Italian supply and transportation centers, particularly the knockout blow given the great railroad concentration yards at Rome. Remarkably clear pictures taken from one of the Flying Fortresses participating in the Rome attack show the Eternal City stretched out below. Plainly, it can be seen that the bombs fall with perfect accuracy upon strictly military objectives.

"Victory in Sicily — Bombs Rock Italy" can be obtained from photographic dealers in five 8mm. and 16mm. sizes and lengths. Incidentally, Castle is

distributing a beautifully illustrated and comprehensive catalogue describing all Castle Films releases. Write for your free copy to Castle Films, 30 Rockefeller Plaza, New York City, or see your dealer.



Broadway Handicap is something entirely new in home movie entertainment. Broadway Handicap is not the title of any one film but rather the name of a series of six untitled 100 foot reels of horse racing. The reels are not identified in any way. Each reel pictures a horse race from time horses leave the paddock and enter starting gate until the last one crosses the wire at the finish. Producer Leslie Winik captured the real excitement of horse racing in vivid closeup and follow shots.

Idea of the series is to provide unusual entertainment for parties and large groups. Included with the set of films are a quantity of paper "stage" money and betting tickets. A reel of film is chosen at random. Bets are placed and the film screened. Winning horses are clearly shown as they cross the finish line. Then holders of winning tickets collect just as in a regular horse race, except that the payoff is made out of the jackpot by the host.

Broadway Handicap is produced and distributed by Official Films, Inc., 425 Fourth Ave., New York City.



Invasion of Sicily—Fall of Pantelleria is Official Films' latest edition in their news film series "News Thrills of 1943." This new release brings to home movie screens actual scenes of the fall of Pantelleria and the swift invasion of Sicily. The world's largest invasion armada is pictured in preparation for the Sicilian assault. Thousands of landing barges, transports and warships move



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See...General Eisenhower lead the powerful push on Pantelleria...storming enemy territory...raining bombs and bullets in their advance.



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out to their rendezvous at sea. Paratroopers land. Naval guns dual with coastal batteries. Our forces land. Native Sicilians cheer the liberating Yanks.

General Eisenhower leads the powerful push on Pantelleria, storming enemy territory, raining bombs and bullets as they advance. Finally the last ounce of resistance is forced out of this important island base and the mopping up of Sicily begins in real earnest. This vivid war record is available in five standard size reels in 8mm. and 16mm. silent and sound, by camera stores and film libraries, or write Official Films at their new and larger quarters—625 Madison Ave., New York City—for complete listing of "News Thrills" films.



Charlie Chaplin Festival is an eight-reel 16mm. black and white silent film released by Commonwealth Pictures, 729 Seventh Ave., New York City. This popular new release is a compilation of the best sequences in a number of Chaplin's most popular silent films. The sequences were chosen especially for their comic value, and they prove as entertaining today as they did when first released. Among the feature pictures represented in this release are: Easy Street, The Adventurer, The Cure and the Immigrant. This streamlined version of Chaplin comedy will prove especially entertaining to young audiences and acquaint them with the humor of early motion pictures.

Uncle Sam's Siberians is title of 3 reel 16mm. silent documentary in color which presents vivid and interesting scenes of the strategic Aleutian Islands and the Bering Sea region. Film shows in detail much of the little known area now so important in both our offensive and defensive operations against the Japanese. Subject is available for rental or sale from Walter O. Gutlehn, Inc., 35 West 45th St., New York City.

Dealing for Daisy or "His Royal Flush" is a 200 ft. 8mm. subject featuring that two-gun hero of the old-time silent movies, William S. Hart. Also featured is T. Barney Sherry, one of the matinee idols that used to make

our mothers swoon in the old silent days. The picture is an exciting melodrama that aroused plenty of red-blooded emotions during those pioneer days of the original Western "horse operas."

Recommended for those who want to display original Showmanship to their family and friends. 16mm. prints also available for rental. Distribution is by Fun Film Library, 545 Fifth Avenue, New York City. Catalog and rates on request.

This Thing Called Love, is a 10-reel Columbia picture released by the Russell C. Roshon Organization, nation wide non-theatrical film distributors with headquarters at 2506 RKO Bldg., New York City. Featured are Rosalind Russell and Melvin Douglas supported by an excellent cast.

With increasing demand for 16mm. film entertainment throughout the country, the Roshon Organization, said to be the world's largest distributors of non-theatrical motion pictures, has just opened its eleventh and twelfth branch exchange in the Pacific Building in San Francisco, and the Little Building in Boston, giving the Roshon Organization Nation-wide facilities with which to serve its rapidly expanding clientele.

Major 16mm. Sound Films of the highest calibre are now available to projector owners from coast to coast including such outstanding motion pictures as "The Howards of Virginia," "Arizona," "His Girl Friday," "Sweetheart of the Campus," "Golden Boy," "Blondie," "Ellery Queen," etc.

In addition to its large catalogue, the company issues "Film Fax," illustrated monthly bulletin which is furnished free to all users of 16mm. Sound Films.



The Foxy Fox and **Hail the King** are the two latest Kiko the Kangaroo animated cartoons to be released by Castle Films. The celebrated Terrytoon Studios created the popular cartoon character, Kiko, and Castle Films is releasing two of these comedies each month in 8mm. headline and complete editions, and 16mm. headline, complete and sound editions. The 16mm. sound version has a special score of delightful music plus all the amusing sound effects that usually highlight the best animated cartoons.

Fragile — Handle With Care! . . .

• Continued from Page 283

but damage can only be avoided by permitting only those members of the family thoroughly familiar with use of the projector to thread and operate it. The movie maker whose wife wishes occasionally to show the family films to members of her bridge club should be instructed and coached in the care as well as the threading of film in the projector.

Those who loan their projectors to churches or clubs for use in showing borrowed films, should first be sure that their machine is in first class running order and that the person who is to operate it knows his business. By doing so, safety of the borrowed films will not only be assured but the future working order of the projector will be guaranteed.

In a properly designed projector, assuming the gate and all other film guiding parts are polished and perfectly clean, film in good condition should run without any trouble or damage to the emulsion surface. This implies nothing more than plain cleanliness and avoidance of dirt in the projector. If dirt is allowed to accumulate, in addition to scratches which occur while film passes through the gate, prints are frequently scratched if one or more rollers are stuck or do not turn freely. The cause of this trouble is obvious, and it should never occur if equipment is properly maintained.

If all film supporting or guiding surfaces in every projector were perfectly smooth and constructed of a suitable glass-hardened material, there would be little trouble. But, unfortunately, some projectors have rather flimsy gates that are not sufficiently smooth and hard, though the better machines are constructed to give excellent service.

Obviously, excessive tension will retard free passage of film through the gate so that pull down claws advance the film with excessive stress upon the perforations. This leads to nicked or pulled perforations, a starting point for further rapid wear and progressive deterioration of a film, leading to unsteady projection during subsequent screenings.

Much film has been ruined by passing through projector gates that appear all right upon casual observation, but have minute scratches or abrasions of the metal, resulting from dirt and wear, or caused by ignorant persons who clean film supporting surfaces with a pin or other sharp metallic instrument. Minute

scratches or abrasions of the gate that are hardly discernible may lead to chronic projection troubles because particles of emulsion are scraped from and deposited on the metal along with dust and dirt, forming deposits that further scrape and scratch any film that is run through the projector.

Bad threading and loops that are too large or too small are also common sources of projection trouble. If loops are too large, the moving film may touch projector parts not intended to guide the film, with consequent scratches and abrasions. Short loops may cause damage to perforations.

A projector sprocket turns at constant speed to drive film into the upper loop, but pull-down claws advance at greater speed as they intermittently move it through the gate. If the upper loop is too short, it will not contain a sufficient length of film to allow unimpeded intermittent travel of film through the gate, and then perforations may be pulled or torn.

Difficulties also arise from poorly made splices and they are so well known that they should require little mention. When a bad splice passes through the projector, there is always danger that it will part or that the film will break, especially when going over sprockets or through the gate.

A splice should not be too thin from too much scraping to remove emulsion, but thick splices also may give trouble, and it is often helpful to scrape the base lightly, in addition to removing the emulsion, to reduce thickness of the splice and thus insure better adhesion. Film cement should be fresh and applied neatly, sufficiently for good adhesion but without excess that makes film buckle at the splice. Bulky, warped splices gather dirt and emulsion particles and deposit them in the projector to scratch the films that follow.

A frequent cause of film damage is improper or damaged equipment or improper rewinding. If table rewinds are not in alignment, an edge of the film will ride against one flange of the reel, causing wear, cuts, or nicks if the reel is damaged or bent, or if sharp edges or burrs remain after it has been stamped in manufacture.

Assuming all rewinding equipment is in good order and properly aligned, another common source of film damage is cinching. This occurs when rewinding is started with a sudden jerk, or during rewinding on the projector when the un-

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- ★ THERE GOES MY HEART—Frederic March and Virginia Bruce in an absorbing newspaper story.
- ★ ZENOBIA—(An Elephant Never Forgets) Oliver Hardy, Harry Langdon, Billie Burke in a bright, original picture. See and hear Zeke recite the Introduction to the Declaration of Independence.
- ★ TOPPER TAKES A TRIP—Constance Bennett, Roland Young in an unusual comedy full of camera tricks.
- ★ CAPTAIN FURY—Brian Aherne, Victor McLaglen in a thrilling story of Australia's Robin Hood.
- ★ THE HOUSEKEEPER'S DAUGHTER—Joan Bennett and Adolphe Menjou in a laugh-packed comedy.
- ★ A CHUMP AT OXFORD—Stan Laurel and Oliver Hardy at their funniest in a comedy about life at Oxford University.
- ★ OF MICE AND MEN—Burgess Meredith, Betty Field, Lon Chaney, Jr. in John Steinbeck's great drama.
- ★ ONE MILLION B. C.—Victor Mature, Carole Landis, Lon Chaney, Jr. in an unusual prehistoric setting.
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winding reel is stopped abruptly with the hand—a common practice with some movie amateurs. Any sudden jerk during rewinding will tighten the roll so the various convolutions of film slide against one another. And if there are any abraded surfaces or particles of dirt on film when it is cinched, they will scratch the film surfaces with which they come in contact.

Abrasion from dust particles can be minimized to some extent by regularly cleaning films after projection. A quick safe method is to place film on the table rewinds and with a soft cloth moistened in carbon-tetrachloride folded over the surfaces of film, rewind the film slowly, pressing the cloth gently to both surfaces of the film with the fingers. Any dust or oil will be dissolved and deposited on the cloth without damaging the emulsion. Another substitute for the soft cloth is to wear a white canvas glove, turned inside out.

Moisten slightly with carbon tetrachloride and allow the film to pass between the fingers during rewinding.

Heeding the foregoing precautions, every movie amateur and projectionist of 8mm. or 16mm. films can lengthen the life of his films and of those rented from film libraries. While film libraries are justified in charging for damages resulting while rented films are in borrowers hands, most of them are inclined to overlook what appears at first as minor scratches, abrasions, etc. Eventually, of course, other borrowers contribute further damage and the film must be replaced. But if the same infinite care is given projection of films as is usually accorded the setting of the lens or framing of the scene at time picture is taken, movie films should not only last indefinitely but their surface condition should remain in new condition, giving clean, unblemished projected pictures.

How to prepare contest film . . .

• Continued from Page 282

shots that follow are those seen through the eyes of the wife in her wanderings. She is shown entering a scene with her dog, then gazing off towards some interesting point and this would be followed by an interesting scenic shot. Of course, the scenic shots were skillfully filmed so trees, clouds, etc., enhanced the composition, and shots of the wife and dog were intercut only at intervals—just frequently enough to suggest continuity.

Lack of good titling is more prevalent among scenic and travel films than in photoplays for the obvious reason that a photoplay requires certain dialogue to be spoken compelling the titles to be written at the time the picture is planned. But the vacation and travel film needs titles, too, more so because much of that pictured must be explained to maintain interest. Actually, titles can do more to tie a travel film together and give it continuity than anything else.

The photoplay, of course, requires a great deal more planning and involves more work than any other type of picture. It must possess all the elements that go to make up a successful entertainment picture—a good story premise, reasonably capable acting, tight editing and ample descriptive and dialogue titles.

The final test of the contesting movie maker lies not alone in the subject of his film nor in the photography, but in skillful editing and presentation of his picture regardless of its topic or classification. The filmer may be a genius at getting exposures "on the nose" every

time, or in capturing truly artistic compositions with his camera lens; but it is his skill and knowledge of the fundamentals of cinematics that make his pictures "click" on the screen.

Knowledge of cinematics and continuity are expressed when the amateur takes his film to the editing board and there assembles it in its final screenable form. It is difficult for many beginning amateurs to discard good film even when poorly exposed; but such footage must be eliminated from the contest film if it is to stand a chance with contest judges today. In some instances, this may mean shooting a scene or two over again, but it will be worth it if it contributes toward winning an award.

Limited space prevents going further into the subject of editing, but most readers of these pages are now quite familiar with the subject, having read more embracing articles on editing in other issues. Putting it briefly, however, the task of editing is probably the most important for the amateur film contestant. Often a few simple cuts or a rearrangement of scenes spells the difference between success and failure.

Titling, of course, is imperative. Contrary to the belief of some, titling consist of more than a main and end title. Few, indeed, are the amateur movies which cannot be made more entertaining by brief, well-written sub-titles. Where contestant has not the facilities to produce titles, he may have them made commercially at reasonable small cost. The display advertising columns of Home Movies list several firms who

specialize in title making and needless to say such titles greatly enhance the appearance of any film.

After the film is completely titled and edited and the cinefilmer is satisfied it is ready to be submitted to the contest judges, it should be carefully marked to insure against loss or mis-shipment. Labels should be affixed to both the reel and the reel container bearing the maker's name and address. Ordinary gummed labels or labels attached with mucilage or paste will not adhere long to metal. For this reason it is best to type or write name and address on plain white paper, then attach same to reel and can with scotch tape. An alternative is to letter name and address on both reel and can with paint.

If film is to be shipped by mail or express, it should be packed in a substantial box or carton properly labeled with sender's return address. Many amateurs have made special shipping cases for their films of wood, some large enough to accomodate records as well as film, where a musical score accompanies the film.

In short, care and preparation is the keynote to successful contest film production. From time film is planned to time it is given final touches at the editing board, care and planning will bring it through to a successful conclusion and perhaps to win the trophy.

Tricks in Titles . . .

• Continued from Page 286

repeated. The camera resumes action at that point where water begins to recede, revealing absence of the first title or the new title, according to requirements of filmer.

Many devices have been used to produce a title that writes itself. Here is one idea that is so simple any amateur can produce it. Using a sheet of plain white tissue paper as the title "card," write the title in script, instead of lettering it, with a saturated solution of saltpetre. Writing should be done with heavy pen or small brush. The solution will soon dry, leaving no trace of the text upon the paper. Then set this before your camera with a panel of black cardboard about two inches behind it. Light the title from the front. Start the camera and touch a lighted end of a cigarette to the spot where the writing begins. The lines traced by the saltpetre will ignite and sputter like a fuse, burning along to form the title. The black backing will make the burned section register clearly. Where letters such as a, o, etc. are formed in the writing, it will be necessary to use care not to close the loops, or else apply support to these

areas from the back so that they will not drop out in the burning process. Another method of overcoming this is to shoot the title vertically, with the title paper on a sheet of glass. The saltpetre doesn't burn with a flame, so there is no danger.

The wipe-off effect is one that still remains popular with many amateurs, yet few have contrived the means of producing a true wipe-off effect in titles. A wipe-off, in the correct sense of the word, is where one title or one scene is wiped away vertically, horizontally or diagonally by another title or scene—and not by an opaque device so often employed by amateurs.

One amateur solved this trick by shooting his titles vertically and placing the title cards—which actually were sheets of paper—one on top of the other. To gain the wipe-off effect, the top title would be rolled off the stack of titles diagonally to reveal the title beneath it. This effect is demonstrated in the top illustration on page 286.

Still another effective trick was that employed by another filmer which showed the title letters being painted on a board fence by nothing more than a paint brush swinging magically as though by an unseen hand. Two illustrations on page 286 illustrate this effect which was produced by single frame photography.

"The complete title involved double exposure," said Earl Cochran, who conceived and produced it for his Movie of The Month, "Three Wishes." "To start with, the background showing the fence was made separately. On a black card, I lettered the title text in white. I filmed the title text on the black card first. The card was completely covered with fine black sand which showcard artists call "schmaltz." A cutout of paint bucket and paint brush were placed in the lower right hand corner of the card. About a foot of film was exposed on this to show the scene before the painting action begins. Then, in single frame animation, I photographed the paint brush in action. I moved the paint brush from bucket to the first letter, then carefully brushed away, by hand, the black sand covering the first letter, exposing this letter to view, giving the appearance that it had been painted by the brush. The complete title, "Helen and Earl Cochran" and the one following it, "Presents" were filmed in this way. About a quarter of an inch of the lettering would be exposed at a time between the single exposures, with the paint brush cutout being placed appropriately each time to give the illusion of painting action. A fadeout was accomplished by sprinkling the black sand over the title letters.

"The film was then completely wound back in the camera with the lens

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capped, and then double-exposed over the board fence background. This gave the effect of the brush painting the fence."

A good thick book could be written on trick titling effects, so it is obvious that only a few can be described within these pages in a single issue. However, there could be no timelier opportunity than now to explore trick titling. Many amateurs already have found more in-

terest in filming titles than in shooting pictures. And what with rolls of pre-war movies still lying around untitled, there's lots of pleasure ahead for the amateur who will enter into the titling phase of this hobby with vigor and pleasurable determination. It takes a lot of patience to film trick effects in titles, but you will get a lot more fun out of a single roll of film as compared to picture shooting.

New turntable outfit . . .

• Continued from Page 284

The dialogue disk is always played on the upper turntable for the reason that this unit attains its rated R.P.M. almost instantly, making it possible to start and stop the record as required to provide even brief sound effects or bits of dialogue, and to spot it at the right place in the screened action.

The amplifier unit for recording and playback is a small table model radio. A 30 foot shielded extension cable enables it to be placed near the projection screen for most average showings where it serves as both amplifier and loudspeaker. There is also a portable 8 inch P. M. speaker with cable which can be plugged into the radio and set up near the screen whenever it is necessary to keep the radio near the projector.

A pre-amplifier unit is built in under the recorder table top and adjacent to the motor. This is an A-C line resistor type pre-amplifier and provides higher gain when using microphone for either recording or public address.

Pilot lights are installed immediately above each turntable and these are adequately shielded against casting light on the screen during projection. On the lower platform, to right of radio, is a general accessory box with hinged top which accommodates tools, cables and other miscellaneous equipment.

The current commercial record shortage is no problem for Lundwall. Whenever he needs music to score one of his pictures, he simply records tunes from popular radio programs. He has accumulated a small library of these recordings which provides almost any type of music and some special sound effects.

The up and coming home movie sound projectionist no longer plays just any available record or group of records with a movie, according to Lundwall; the music must fit the picture both in theme and tempo. Moreover, the music should not intrude too strongly upon the consciousness of the audience. The audience should just barely notice it. For this reason, according to Lundwall, late popular tunes should be avoided unless they fit some particularly appropriate scene. The best music for scoring home movies will be found among class-

ical recordings — Nutcracker Suite, Clair de Lune, Valse Triste, etc. Popular tunes and vocals divert an audience's attention from the picture, according to Lundwall, who should know.

The art of unobtrusively fading from one recording to another is an important technique which the amateur projectionist handling turntables should develop, Lundwall said, and his sound outfit is particularly adapted to making this feasible. In the tightest quarters and under the poorest projection conditions, projector and turntables are always within easy reach of the operator. Thus, it is not at all unlikely that Kirk Lundwall's unique turntable outfit will materially influence design of future amateur movie record-playing equipment.

Movies for Service Man...

• Continued from Page 279

is not too expensive and can be mailed anywhere in the U. S. A., as well as to many overseas stations.

Perhaps you did not know about this. Possibly you have a friend or relative in service who would welcome an occasional reel of movies of his loved ones. If so, you can do him a great service by making movies at frequent intervals and sending them to him.

Of course film is no longer easy to get. Film manufacturers are distributing their greatly reduced stocks just as fairly as they can, and dealers in turn are doing likewise among their customers. Most dealers will make special efforts to supply film to those needing it for movies for service men. A single roll is ample. The man in service expects no "epic." A lot of picture "news" can be compressed within the narrow limits of a 50 foot roll of 8 mm. or 100 foot roll of 16 mm. film.

For once we can say that titles are *not* absolutely necessary for movies — the home movies you send the service man. Its better to utilize the

limited footage for pictures and put all explanations in your letter, unless of course, you are fortunate to have the film to spare. But untitled and, if necessary, unedited "snap shot" movies of family and friends are relished without criticism by the service man fortunate to receive them.

Its understandable that closeups, being more vivid and intimate, should be the technique followed in filming movies for a service man. In view of the fact it cannot be known what type and condition of projector the service man may be able to use in screening his picture, it is important that all scenes be filmed in closeup in order to render maximum detail under poorest conditions. Projectors, like other equipment in this war, are taking quite a beating and some of them are certain not to be in the best of working order at times; or projection conditions may be poor, or the screen may not be the conventional brilliant beaded type. Any of these conditions would make a poorly photographed film very disappointing.

A movement is underway to enlist the aid of amateur cine clubs throughout the country to make available their cameras for shooting movies to be sent to the serviceman of a friend, rel-

ative or neighbor. It is a fine, patriotic project for any filmer to undertake; a worth-while contribution to the war effort. It is difficult to fully estimate the serviceman's appreciation without having read some of the letters that have been received praising movies from home.

If you want to keep your camera busy, if you want to keep active with your hobby in a way that is helpful to prosecution of the war, investigate the opportunities for making movies of some serviceman's family near you. Offer the use of your camera and your services; they'll be glad to supply the film.

Other filming opportunities present themselves in making movies for service men in camps. If you live near one of the camps or training centers, you will find many movie amateurs there who would like to have movies made that they can send home. Such films can be shot in the recreation centers and U. S. O. units of the camps, giving the folks at home an intimate picture of one phase of the service man's camp life.

As one soldier wrote: "Movies are our best entertainment; home movies our most cherished contact with home."

Magnetic Wire-sound medium . . .

• Continued from Page 281

quency response but also for absolute synchronization.

Four years of spare time went into the construction of my equipment, which is entirely homemade. The undertaking included a great deal of technical research and original work, as well as trial and error experimentation. The scarcity of materials caused by the war and necessary civilian defense activity halted the work in its development stage; but though not fully free from bugs, the gadget is now in use providing entertainment and fun.

My equipment, which is illustrated on page 281, consists of the usual public address amplifier and speaker, a special pre-amplifier and a recorder-reproducer. The pre-amplifier is used for recording and playback and has a fixed and a variable equalizer and a volume expander-compressor. The equalizers serve to produce uniform frequency over the entire recordable audio range, while the expander-compressor automatically keeps the recorded volume-shading within the relatively narrow range of this type of recording.

While the audio equipment, with the exception of the equalizers, has remained substantially unchanged during the years of experimentation, the recorder-reproducer has seen several

changes and improvements. The motor and the wire-leveling device are the only original parts remaining in this unit. All other parts, including the housing, have been rebuilt more than once in order to reduce extraneous sound and background noise, caused by mechanical vibrations and stray magnetic fields of the motor and wiring.

A small synchronous motor drives the recorder at a fixed speed of seven feet a second. Theoretically it is possible to record an upper limit of 8,300 cycles a second at this speed, but in practice a somewhat lower value, quite satisfactory for music reproduction, is obtained. One half of this wire speed would suffice if speech only were to be recorded.

Ordinary music wire, 1/100 inch in diameter, is used as a recording medium. This can be bought in any length desired, so that only the real capacity limits the uninterrupted length of a musical program. The reels used with the illustrated equipment hold wire for one hour's continuous recording. Before the war this wire sold in quantity lots at \$1.60 a pound or approximately \$2.50 for sound to accompany a 200-foot picture. An economic advantage of this type of recording is that the wire may be reused indefinitely by

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merely demagnetizing and re-recording. Some concern has been expressed regarding the permanence of magnetic records. I have observed no deterioration in records made a considerable time ago, which have been played an endless number of times.

To make a sound record for a picture is some work and a lot of fun. A complete cue sheet, listing and timing each scene, is made, and all comments are written and timed. Background and incidental music are carefully selected to suit the mood and tempo of the picture. Then follows careful rehearsal of all parts, with perhaps some readjustment in the scene sequence and length. The record is finally made while the picture is being projected, with the recorder and projector synchronized and held strictly in step, with the driving mechanisms coupled by a flexible shaft.

The problem of perfect coordination of the various persons participating in the making of a record is of no great consequence, because a second or a third try usually brings good results at no other cost than the time involved.

Focus camera on your business...

• Continued from Page 285

is filled with excellent amateur industrial film productions, some of which have proved an open sesame to professional ranks for the filers. The important thing is that the filer should have progressed to the point where he turns out pictures consistently good in photography, composition, and editing.

"From A to Z," "Spokane and The Inland Empire," and "Home Town" are just a few of the amateur produced industrial document films which have been reviewed by HOME MOVIES and given the merit award of Movie of The Month. "From A to Z" picturized the editing, composition, printing and distribution of a city telephone directory. Treated in a strictly factual manner, the directory itself was kept the center of interest although the human element was ever-present throughout the picture. The camera began by showing how the multitudinous list of telephone subscriber's names are arranged, filed, then listed for the linotyper; how the linotype is set, the type locked in forms, and the pages printed on huge automatic presses. Next the printed pages were shown being folded, then assembled in the bindery, and eventually bound into books and delivered to the telephone company.

The picture was produced by an amateur without any professional guidance whatever, other than that gathered from long observation of professional

To date I have put 1,400 feet of 8 mm. film to sound, which has been in considerable demand for screening, and though the equipment was not built for portability, I have made several demonstrations away from my home.

To those of my readers who would follow my example and build a recorder, I offer this advice: Be sure that your wife and family are willing and able to stand the continual noise and neglect. Otherwise, get a sound-proof studio and hire an acceptable substitute. That every member of my family is still sane and happy is a credit to them.

Since the completion of the experimental work, however, the making of sound for pictures has been fun because it has permitted the entire family to share in my hobby. The various members act as commentators, operate turntables, make sound effects, serve as critics, and so on, giving us a common interest.

(At a later date, we hope to bring to our readers a complete and detailed account of the construction of Mr. Olson's magnetic sound recorder and reproducer.—ED.)

theatrical and business films. It still remains one of the best amateur industrial films produced to date.

"Home Town," while not strictly an industrial film, includes much in the way of industrial film techniques in several sequences depicting mechanical operations within the engineering department of a modern city. Its producer found inspiration for the picture in the extensive and far flung business phases of his city's government—street maintenance department, water department, sewage disposal division, etc. With his camera, he concentrated upon picturing the highlights of these various departmental services, depicting each in compressed but complete continuity that illustrated the vital importance of each to the city's welfare.

Today, perhaps, opportunities for filming within industrial plants are not so great in view of accelerated production and the secrecy that necessarily surrounds plants producing war materials. Yet some of these very plants are in dire need of training films that would enable the management to speed up training of new employees. The production of training films involves techniques little different from those used in producing industrial or product exploitation pictures.

The movie amateur employed in wartime industry would do well to survey

his place of employment with an eye toward what an instructional film could do for his employer. Then, if he has several good home movie films already produced to back up his filming ability, he can suggest the plan of producing a training film with a reasonable chance of success.

The instances are many where this very thing has been done. The chief of a company training film production staff in one west coast aircraft factory was only a year ago an average amateur.

Dollytoons—new animation idea...

• Continued from Page 287

demonstration of super-strength, prys the bars apart to release the princess. Andy returns to Ann who kisses him for his gallantry and a fadeout ends the picture.

Most of this action was staged on sets erected upon a card table and great care was taken to insure that backgrounds, props, etc., were built to proper proportions and with adequate detail. The secret of successful Dollytoons is to have the dolls act as nearly like real people as possible. In other words, more than one part of the body must be animated at a time. If the doll is walking, then the head and arms must move in a natural manner, otherwise the appearance will be too stiff.

The filming of a single step, I found, requires four separate positions of the feet and four separate single-frame exposures—one for each position—for most natural results. This technique is demonstrated in the five frame illustration of the mounting-of-the-stair action illustrated on page 287.

I choose the Raggedy Ann and Raggedy Andy dolls because their flexible bodies made possible setting them in a greater number of and more natural positions in an action cycle. Those who adopt wooden or plastic jointed dolls will find some limitation in the movement of the body and of the legs and arms, although not enough to discourage their use. Balancing the wooden or plastic dolls sometimes becomes a problem making it necessary to provide some means for holding the doll securely to the floor of the set. In many instances, rubber cement, easily rubbed away afterward, may be applied to soles of doll's feet or footwear, or a method similar to that used by George Pal may be employed. This consists of fitting short, sharp pins to soles of the dolls which may be stuck into the floor of the set. A panel of celotex makes an ideal floor. The tacks or pins easily pierce the celotex and are readily removed from this material.

In another, three former amateur movie makers are regularly producing training films in sound that demonstrate to new employees every technique from how to rivet to flying the newest bomber creation.

There's greater potentialities in your amateur movie making experience than you may realize. Your initiative and foresight may enable you to put it to practical test. Look around. You may already be rubbing shoulders with a long cherished opportunity!

With soft, "Raggedy Ann" type of doll, I often found best results were obtained where doll was hand held before the camera and the shot made in close-up, the hand, of course, being out of lens range. At other times, the dolls were supported by invisible threads.

The smoothest animated action, of course, results from the most natural movement of your characters. A four exposure step action will be more natural than one filmed in two exposures and two movements. A little study of the action desired will aid in determining how many positions to allow the cycle. If a doll is to be filmed in the action of getting out of bed, for example, the doll should be put through the motion several times to determine how many positions in the action should be filmed in single frame to achieve the desired result.

Slow movements should be allowed two or more frames exposure while rapid action requires but a single exposure to a position, with the positions within the action cycle spaced farther apart.

While the cine camera especially equipped for single frame exposure is the ideal one to use for this type of animated photography, it is possible to obtain single exposures with other cameras by allowing the spring to unwind about two-thirds and then merely "flick" the starting button. Several tests are necessary, of course, in order to determine the intensity of the "flick" touch and the exposure thus obtained.

I use a 16 mm. Simplex Pockette cine camera which uses film cartridges or magazines. The lens is $f/3.5$ in focusing mount. Two No. 2 Photofloods in reflectors were used in lighting the sets and these were placed at about $3\frac{1}{2}$ feet from subjects which allowed me a lens setting of $f/4.5$ when using DuPont film with a Weston rating of 12.

The filming of Dollytoons made it possible for me to carry on with my

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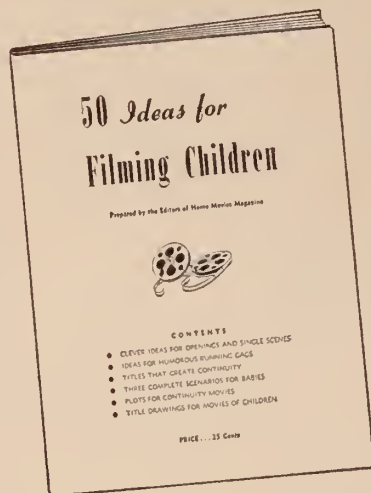
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hobby when other movie makers, given to scenic and travel filming, were sharply handicapped by travel, film, and other war-time restrictions. Dollytoons entail more labor in their preparation and filming and require less film. After we bag Hitler and Tojo, I expect to get back to just where I left off—filming more and better Dollytoons.

Experimental Workshop

• Continued from Page 289

able only on 800 foot reels. I therefore altered my Eastman model Sixteen-10 Kodascope to accommodate the larger reels as follows: Out of soft metal I made up five small fittings as shown in sketch—two No. 1's, two No. 2's, and one No. 3. Fitting No. 1 is the extension link. No. 2 is a shim, the function of which is to keep the extended reel arm firmly in place. The No. 3 fitting is attached beneath the projector near the front and serves to give added height so that an 800 foot takeup reel will clear the table.

To install fittings 1 and 2, simply remove the screws from present projector arms; attach fitting No. 1 to arm; slide slotted end on projector, add shim (fitting No. 2) and tighten both screws. Job, when completed, should appear as shown in sketch. The spring belt drives can be stretched without injury to accommodate to increased length of arms.—James E. Adams, East Aurora, N. Y.

Reviews of Amateur Films

• Continued from Page 274

that's depicted in the picture—the life and functions of butterflies, moths, etc. An interesting sequence is that showing entomologist preparing for a night foray in quest of moths. He prepares a sweet, sticky substance which, by day, he smears on fence posts to attract the moths. After nightfall, he sets up a white sheet nearby and places before it a Coleman lantern as a means of attracting the insects. Again using the glass jar containing cyanide, the entomologist gathers a number of specimens, then takes them home to mount in the special cabinets of which we later see several containing hundreds of carefully mounted specimens.

Another highlight is the sequence in which the entomologist is shown mounting recently captured specimens. Moths and butterflies are carefully arranged and pinned in place on a small drying board, and this routine is pic-

tured in closeups. A few "ultra" close-ups of some of the mounting operations would do much to heighten interest in this sequence and to make clearer just how the work is done.

Final sequences consist of ultra close-ups of various specimens, providing a rare study of both common and rare butterflies and moths and their exquisite colorings.

In criticism, we believe that Mr. Deny should have made his opening shots of the entomologist and his dog in close-up. A title introduces the man, gives his name, but the following shot is a distant one. Such introductions should always be followed by closeup; the long and medium shot then following.

Many of the scenes can be materially shortened, such as those in which entomologist is shown walking in search of specimens, thereby stimulating increasing interest as the picture unfolds. Also, it would have improved the scenes pictorially if ultra-closeups of butterflies had been filmed with the specimens backgrounded by black velvet or other similar material instead of being hand held.

Otherwise its a fine picture with good entertainment and rare educational value and rates a 3-Star merit leader.

Reader Speaks

• Continued from Page 272

them.—Fred Robertson, Poughkeepsie, N. Y.

► Next time the sixteeners pick on you, Fred, remind them that your gang is four times as large as the 16mm. gang. And about Kodachrome pictures getting preference in our reviews: its only because four times as many color films as black and white are submitted to us for analysis. But we like black and white film, too, and so does Alexander Holt, whose article on getting back to black and white appeared in the August issue.—Ed.

Footage Wanted

Sirs: Could you put me in contact with some movie amateur who would be willing to take a roll of 8 mm. film of a soldier stationed at Jefferson College near St. Louis?—John Lundquist, 224 Richards St., Joliet, Ill.

Sirs: I would like 100 or 200 feet of original 16 mm. Kodachrome of some of the interesting highlights of Los Angeles and Hollywood. Also shots of the "Chief" or "Super Chief" in action, pulling into Union Station, Los Angeles, and discharging passengers.—H. Thain, 104 Hillside Ave., Chatham, N. J.



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By EDMUND TURNER

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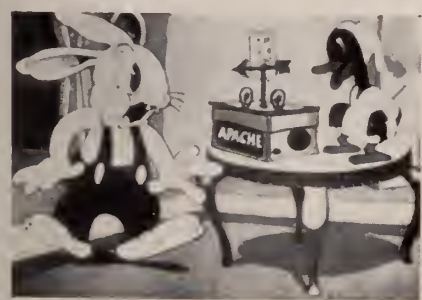
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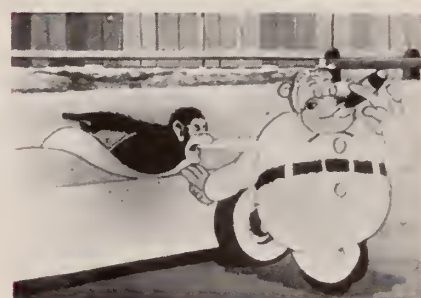
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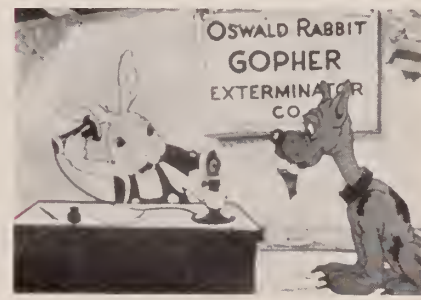
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OCTOBER
1943
NUMBER 10
VOLUME X



REEL FELLOWS
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The Reader



SPEAKS

Loading 16mm. Magazines

Sirs: In reference to Maxwell Goodsett's request in June issue, wish to say I successfully re-load 16mm. magazines with bulk film. Herewith is diagram of interior of 16mm. film magazine which shows how film should be threaded in the chamber.

Special care should be exercised in winding film on spindle "A" as there are no sides, as with a reel, to hold film in place. The film gate assembly is removable by lifting out. It should be cleaned before loading magazine with fresh film. When reinserting gate, be sure tab on side of gate engages slot, thus preventing it slipping up or down as film travels past.

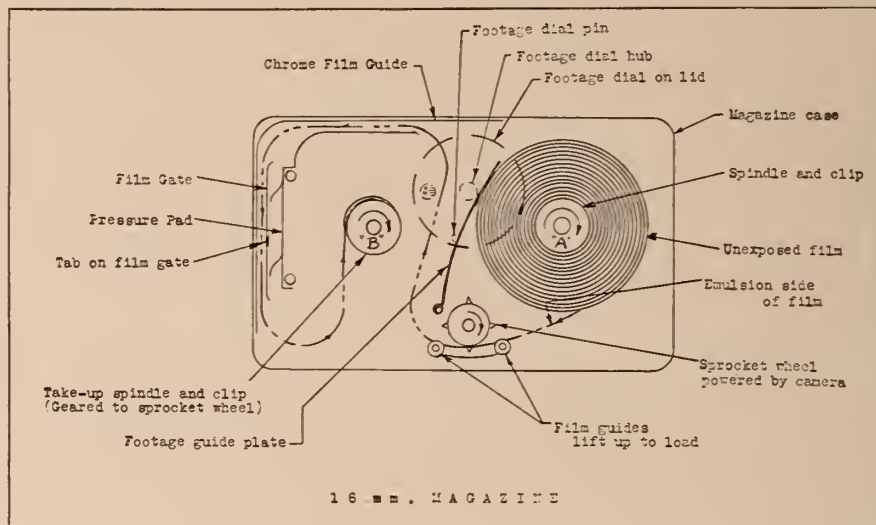
Thread film as shown, leaving loops at turns approximately as shown in diagram. Make sure sprocket wheel engages

Swappers

If you need 8mm. or 16mm footage of distant scenes beyond your ability to film at this time, you may solicit your needs through this column, offering to trade equal footage of scenes you've filmed in return. Be sure to state whether 8mm. or 16mm. black and white or Kodachrome is desired. ED.

Gentlemen: Wish to contact a Reel Fellow or other 16mm. cinefilmer residing in or near Scottdale, Penn., who would shoot some footage of Scottdale, Everson, and other nearby points for me to complete a vacation film begun sometime ago. Will trade equal footage.—Frank A. Vozniak, R. F., 2009 Perkins St., Saginaw, Mich.

Sirs: Due to war-time restrictions, I am unable to shoot pictures of trains,



sprocket holes in film. Too much or too little film between sprocket and chrome guide at top will cause jamming. In attaching end of film to take-up spindle "B", make sure it is clipped securely to spindle. Path to be followed in threading film is shown in diagram.

In replacing lid on magazine, make sure footage guide plate is resting against roll of film on spindle "A". Then rotate footage dial (on lid) to the 50 ft. mark, or as far as it will go, and hold it at this point with a bit of adhesive tape. After lid is secured in place, remove adhesive, releasing the footage dial. Make doubly sure that pin on footage dial (inside magazine) rests against the footage guide plate when released. If it does not, jamming will result.—Edw. Flutot, Whittier, Calif.

trainyards and railroad operations needed to complete a film or subject of railroads which I am completing for my son. Will appreciate hearing from movie amateurs who can supply such scenes in 8mm. black and white or color or who would loan films from which I could have duplicates made.—Carl R. Reetz, P. O. Box 147, Pawtucket, R. I.

Gentlemen: Wish to contact amateurs who can supply me with 16mm. Kodachrome footage on the following subjects: Indian dances, Indian villages, snakes and desert flowers.—George Blei, 2026 Clifton Ave., Chicago, Ill.

Gentlemen: To lend atmosphere to a picture of a Florida vacation, I find

• Continued on Page 335

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REVIEWS . . . of Amateur films

B y J . H . S C H O E N

WHILE the film shortage has slowed production of new films, the situation has a commendable aspect in that it has encouraged wider interest in pictures already filmed. Many of the pictures now being received for review were photographed as early as 1940 and 1941. The makers, with a new-found interest in earlier filming efforts, have re-edited and titled them and through this work have not only continued active with their hobby, but have given life to many films that otherwise would receive the usual scant attention paid altogether too often to yesterday's movies.

WE wish that every amateur, whose movie making includes filming a record of his baby son or daughter, could witness a screening of "Grand Opening," produced by Sol Stolber of Philadelphia. Here is a fine example of how a record of baby can be embellished by interesting continuity to make the picture completely entertaining even to strange audiences.

The story this picture presents is that of a young couple (Stolber and his wife) who have made movies of their young son and have invited friends and neighbors in for a premiere showing. Invitations are sent out and on the night of the show, everything is made ready—projector, screen, and phonograph for mood music.

Soon guests begin to arrive. There's the usual greeting at the door, then visitors begin wandering about the house. Some admire then steal trinkets from a table, concealing them in a purse or trousers pocket. Others, greedily eat all the candy put out for the guests.

The show begins. The husband operates projector while his wife manages the record player. Soon guests start yawning, become inattentive. Some are downright rude. On the screen are

intimate shots of the baby, and of the husband and wife as well as relatives dressing, feeding or amusing the child. A very professional touch is the manner in which Stolber flashes back to the operator or to the wife at the record player occasionally. In these scenes, they indicate awareness of their guests conduct. When the picture is over, the guests' dubious approbation is too obvious to their host and hostess. As the visitors take leave, they exclaim: "Best picture of the year!" "Marvelous!" "Stupendous!" "COLOSSAL!"

After guests depart, the husband and wife are a little disappointed. But observing they still have one roll of unexposed film left, indicate they will try again. The final fadeout occurs as they snap out the room lights and ascend the stair to retire.

The picture runs 300 feet in 8mm. black and white film.

The photography was marred in several places by unsteady camera. However the skill with which the interiors were made, especially shots of the audience watching the projected picture, more than offsets this shortcoming.

Titling and editing are both masterful jobs. The continuity idea, of course, is tops. "Grand Opening," is easily a 3-Star picture and a merit leader indicative of this has been awarded its maker.

"Desert Playgrounds," produced by Paul Kassen of Los Angeles, easily demonstrates this filmer's excellent ability in cinematography, editing and titling. While no data accompanied the film to indicate make of camera and description of lenses used, it is obvious that Kassen's equipment is of the best. His photography has that sharp, clear quality of the professional's and his exposures are always "on the nose," to use the

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

• Continued on Page 335

"MORE MOVIES FROM HOME?"

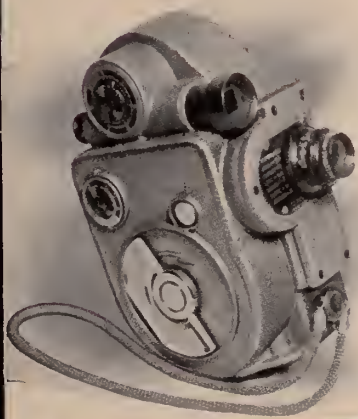
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▶ **Target For Tonight** is an account of an actual air raid by the bomber command of the British Royal Air Force. Picture begins with new aerial photographs of enemy territory brought back by reconnaissance planes. These disclose objectives to be raided. Then follows staff planning, routine of preparing the bombers, obtaining of weather reports, instruction to crews, and then the tension of the evening take-off. Soon the bomber reaches its destination, descends to bomb the objective amidst a barrage of enemy anti-aircraft fire. One engine is disabled, one crew member wounded. But the plane returns safely. Screens for 16 minutes.



▶ **Tanks** is one of the most interesting films produced by O. W. I. It pictures the manufacture and performance of the famous M-3 medium tank, and is narrated by Orson Welles. In reviewing it, Film Daily said: "In telling the story of how the M-3 medium tank is assembled, tested, and shipped overseas, all the component factors are fused into an outstanding reel." The picture is particularly adapted to showing in those areas where tanks are rarely, if ever seen on maneuvers. Length, one reel sound, black and white; screening time approximately 15 minutes.



▶ **Winning Your Wings** features Lt. Jimmy Stewart, now of the U. S. Army Air Corps, who acts as narrator. He explains the work of the air force, requirements for enlistment, and benefits to be derived from the program. He tells of need for Air Corps recruits. Young men from every walk of life are pictured in various phases of the training program which all Army Air Corps officers must pass before receiving their commissions. The keynote of the training program is team work. Every man from the pilot to ground crew has an important job to perform as part of the team. This film shows how they fit in. Screening time 18 minutes.



▶ **Lake Carrier** pictures the Great Lakes ore boats and part they are playing in winning the war. Opening sequences show lake carriers in the Duluth harbor. Next are shown scenes in the famed Mesabe range, 90 miles above Duluth, where ore is being scooped up by giant shovels and loaded on cars that will take the ore to the boats at Duluth. The boats leave port, later pass on to the steel mills, where the ore is converted to iron and steel for armaments. Narrated by Frederic March, Lake Carrier runs 333 feet in length and screens for nine minutes.

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Design ideas must be original, practical. Mechanical suggestions must be original and contribute to the over-all simplicity and effectiveness of operation of either camera or projector mechanism. Art or design ability not essential! You don't have to be an artist to enter this competition. You may supplement your designs, drawings, or models with written explanations. You may get an artist, or designer to help you.

Do not send us your design suggestions or your mechanical ideas until you have carefully read the conditions of this competition. Simply send your name and address and we will see to it that complete information, Official Entry Blank and certain suggestions from our Engineering Department are sent you by return mail without any obligation whatever, FREE.

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HOME MOVIES

Published in Hollywood

OCTOBER 1943

THERE won't be as many cine cameras focused on the gridiron this year, perhaps, but there will be some. Most of them will be in the hands of movie makers who already have some swell football footage made during the 1941 and 1942 grid seasons and who need a few atmosphere or action shots to complete continuity. Many have been quietly saving a roll of film for months, just for the occasion.

It now becomes necessary for them to plan the most judicious shooting in order to make this precious roll of film go as far as possible without resorting to flash shots too brief for satisfactory screening. In a nutshell this means figuring out in advance just exactly what kind of shots are needed, then entering the stadium with a firm resolve to shoot nothing except the shots planned.

Where there's plenty of action to shoot, a roll of film can whiz through the camera in hardly anytime at all. And there's always plenty of action at a football game. Newsreel cameramen claim that football is one of the toughest sports to cover with a movie camera. Almost anything is likely to happen at any time, and the only way they can be sure to bring back a good film story is to shoot a lot of film. The average football news item in a newsreel rarely averages more than 150 feet when finally edited into the reel; but this meager footage of action highlights is culled from 1,500 to 2,000 feet of film exposed at the game by a single camera man!

The amateur, of course, cannot be so free with his film. And with a war on, any carefree shooting is simply out of the question if a satisfactory record of the game is desired. So, assuming that your present footage of football frays is chiefly grandstand shots of teams in action, you'll probably want to spice it up with some action closeups, reaction shots of rooters and grandstand crowds, and other bits of human interest business that will make your film interesting to a wider audience when screened.

B Y R A Y M C C L A I N

In shooting these added post-game scenes for your football film, it is understandable that a certain measure of faking must be resorted to. For one thing, there is the problem of choosing a game to film in which the players of both teams wear uniforms closely resembling those worn by players in the scenes shot last year—or the year before. Where present footage is in black and white, this does not present such a problem, particularly if the game shots filmed this year are done fairly closeup and consist of such rapid action that an audience's attention will be concentrated on the play rather than on players' attire. Careful cutting, in editing these scenes, can also do much toward glossing over any discrepancies.

If, in previous years, your filming was

done from a seat high up in the stadium, it might be well this year to plan getting shots with the camera as close to the action as possible—if not right down on the gridiron. With a little diplomacy, it is often possible to obtain permission to get on the sidelines with a camera. If you can do this, your close-up action shots no longer are a problem.

On the other hand, if you have a telephoto lens, you can capture all the action you want from the stadium. Moreover, you will have the advantage of making shots looking down upon the action and players, which invariably nets the best shots from a movie audience's point of view. With few exceptions, every newsreel shot of a grid

• Continued on Page 333

• A position on the sidelines and a telephoto lens will enable you to get a spectacular shot like this.

Get those grid shots missed last year...!

EDGAR BERGEN PRESENTS . . .

B Y H A L F S E A R S

ENTERTAINMENT starved Yanks standing guard over bleak and desolate outposts of Newfoundland were treated to a movie recently that will linger in their memories long after the rigors of their war stint are forgotten.

The movie, an 800-foot 16mm. Kodachrome picture personally filmed by Edgar Bergen, struck a new note in entertainment satisfaction for these men. Moreover, it has set the pace for other non-theatrical films now being produced by movie amateurs for entertainment of service men—a movement given voice recently within the pages of this magazine.

Idea for Bergen's film came as the result of a personal entertainment tour made earlier among soldiers stationed on the other side of the continent in Alas-

ka. Aiding Bergen in these shows, of course, were his pals Charlie McCarthy and Mortimer Snerd, and it is hardly necessary to add that the personal appearance of this trio before our boys stationed on the frosty Alaskan frontiers was a grand treat for them indeed. Yet there frequently was something restrained in their response. And here Bergen made a discovery.

It seems the enlisted men, long accustomed to rigid military discipline,

found it difficult to let themselves go when assembled with officers in an audience. The presence of their superiors evidently inhibited them; and although the urge was there to whoop it up in boisterous appreciation, their applause was notably restrained. Another thing, when the men were dismissed after a show, they would gather around Bergen and shoot questions at him about things back home. Many had been away from the United States more than two years; rarely saw a man in civilian clothes.

They admired the cut of Bergen's suit and eagerly asked questions about the season's current styles, perhaps momentarily hopeful it would not be long before they, too, would be wearing civvies. They also showed a childish interest in his necktie and his shoes; asked all about the latest styles. They asked endless questions about people back home; inquired if we still remembered the boys in Alaska; if their families were faring well in spite of rationing, etc.

"More than anything," Bergen said, "the boys seemed deeply concerned about all the things they had left behind—parents, the girl next door, jobs, automobiles, etc., and their future as civilians."

● Below are reproductions of frame enlargements from the 16mm. Kodachrome picture filmed by Edgar Bergen for entertainment of service men. It treats humorously such topics as civilian war effort, rationing, war's effect on civilian life, and girls. That's Dorothy Lamour's bedroom in the third picture, second row, and sly Charlie McCarthy beneath it in the next. Climax is a humorous sequence produced by McCarthy himself.



• While Charlie McCarthy makes with the romance with a Hollywood lovely, Edgar Bergen catches the action with his Cine Special for a sequence in his entertainment film for servicemen.



This set Bergen thinking about the kind of entertainment he would offer the men he planned to visit at another far flung outpost, Newfoundland. The men in Alaska had wanted answers to questions constantly on their minds; satisfying answers that letters from home somehow could not convey. What better means, then, than movies of some of these things? A film that would show the U. S. as it is today to those men who have been away from the scene so long?

Within a few months after his return from Alaska, Bergen had filmed the necessary scenes, edited and titled them, and was off again, headed for Newfoundland. Obviously, of course, he could not shoot movies of every important town or city in the United States. He chose instead scenes within the town familiar, at least in name, to everyone—Hollywood—and tempered them with touches of inimitable Bergen humor, aided and abetted by his monooled pal, Charlie McCarthy. Such topics as the war effort at home, rationing, effects of war on the public and, of course, girls, were treated in a humorous but informative vein with a daffy film olio by Charlie McCarthy thrown in for good measure.

Although reproductions of some of the titles and scenes from this film are pictured here, full import of the picture, its humor and entertainment value, can only be had from watching it on the screen. For its Bergen's patter as the film is projected that really makes it entertaining. He could easily have scored the film with a sound track of music and narration, but Bergen chose to personally narrate the film as it was screened which permitted slanting his remarks to suit his audience.

Cleverly written titles also contribute to the humor. "Edgar Bergen presents . . ." "Hollywood Once Over Lightly," are the two opening titles. The picture begins with one or two panoramas of the Hollywood hills back-dropped by colorful cloud-flecked skies. The camera swings slowly across the horizon to bring Universal studios and Warner Brothers' studios into view. Bergen punctuates the introduction with humorous remarks which continue as

additional scenes unfold. Such familiar sights as the Brown Derby, Coconut Grove, The Mocambo, and Earl Carroll's are shown, accompanied by such remarks from Bergen as "... and at this famous night club you can still get a 35c sandwich for \$1.50."

Reflecting the manpower shortage are scenes showing glamour girl gas station attendants, women taxi drivers, etc. And then still more girls—bathing beauties at play in and about the swimming pool of one of Hollywood's popular hotels—all appropriately described in the familiar Bergen manner.

Bergen's camera travels on to show the homes of many famous motion picture stars, always of interest to the Hollywood visitor. At Dorothy Lamour's home, Bergen takes his camera indoors to picture her bedroom. As this scene flashes on the screen, Bergen remarks, "... and this is Dorothy Lamour's bedroom. I am the only man who has ever been inside it." The next scene is a shot of Charlie McCarthy under Dorothy's bed. At Bergen's remark, Charlie sticks his head out and says, "Oh, yeh?!!"

The picture proceeds to show the vicinity of Bergen's hill-top home in the Hollywood hills—"The house that Charlie McCarthy built," Bergen remarks. The camera pans to the homes of Bergen's neighbors and the late John Barrymore's estate next door. And then into the home that "Charlie McCarthy built."

At this point, Charlie blithely takes over the second half of the picture in a separate feature that makes

the film virtually a "double bill." Clever, humorous titles are a highlight of Charlie's production. "Hollywood's Greatest Lover and How I Got That Way," is the main title followed by, "Unexpurgated Edition (Not to be shown to persons under three years of age!)"

"Looking Time—definitely wasted," runs another. The credit titles state: "Produced by Charlie McCarthy (Who else could do it?)" "Casting Director—'Wolf' McCarthy," "Photographed by Lens Lizzard McCarthy."

The picture sequences begin with a shot of Charlie focusing his camera on a scene in a neighboring garden. Object of his lensing is a pretty girl in a sun suit. She resents his picture making, but you know Charlie! Of course he pursues the girl, although less obtrusively, and gets additional shots of her. The closing scene of this sequence shows Charlie has mastered the situation. He now reclines on the garden lawn beside the girl. She smiles and embraces him, proving again that the old McCarthy formula always works.

The balance of Charlie's production is given to documenting the doings of his boss, Edgar Bergen. There are some

• Continued on Page 334

• Signal Corps photographers snapped this picture of Mortimer, Charlie and Edgar in Newfoundland demonstrating what the well-dressed citizen wears in that far-off land. The trio recently visited every army outpost in Newfoundland to entertain and show Bergen's film, "Hollywood Once Over Lightly."





● Reproduced here are several frame enlargements from "Lincoln Trails," the Movie of The Month. This 400 foot 16mm. Kodachrome film with disc recorded narrative, was produced by Kurt Bohse of Chicago.

MOVIE *of* the MONTH

B y J . H . S C H O E N

"**L**INCOLN TRAILS," the impressive 16mm. Kodachrome picture which has received the Movie of The Month award for October, had its inspiration in the admiration of an immigrant for the ideals and wisdom of the great emancipator and champion of democracy, Abraham Lincoln. The sincerity of immigrant Kurt Bohse, now become a citizen, assumes deep significance as one listens to the stirring narrative that accompanies the unfolding of his picture on the screen in all its colorful splendor.

A thoroughly creditable production from every angle, "Lincoln Trails" is virtually a thumbnail review of the life of Lincoln. All of the Lincolnian landmarks which exist today have been artistically documented by the camera

and combined with a synchronized recording to afford an impressive flashback on the colorful life of America's greatest president.

Several years ago, a Chicago daily paper published a series of articles entitled, "To the Shrines of Abraham Lincoln." These supplied rich data which Kurt Bohse drew upon in drafting the scenario for his picture. The script he prepared outlined the desired scenes and the footage required for each. "Often after reviewing the rolls of exposed film," said Bohse, "I found I had to alter my script because many of the locations were totally different than my imagination had pictured them when writing my script."

The photography of this picture is as fine as any movie maker could wish for

and we are sure that Eastman's laboratory workers must have paused in admiration of its excellent composition and consistently accurate exposure in every roll. Bohse definitely proves himself a master of the cine camera. Although every scene is an exterior, there is masterful composition in every shot. Experienced filmers know it is no simple task to photograph static scenes with a movie camera and avoid the post-card effect of still photography. Bohse succeeded in injecting some form of movement in every scene, either by presence of people, the movement of trees or shrubs in the breeze, the flow of water in a stream or the rippling of a flag on a distant mast.

That he is a studious cinetographer is evidenced by the careful timing of fades and lap dissolves which punctuate the sequences of his film. Hollywood's best professionals never did a better job. Fades are short and precise, terminating a sequence gracefully. Dissolves are also brief, almost unobtrusive.

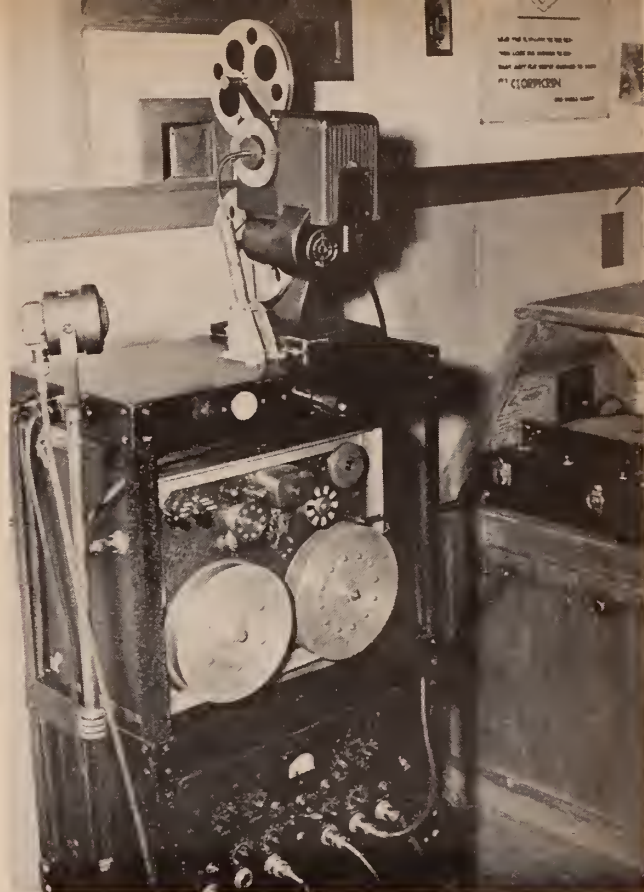
Wherever a relatively small object was the center of interest in a scene, such as a headstone, or a sign over door of one of the cabins, Bohse brought his camera in close, following a long or medium shot, to picture the object at close range, enabling a detailed study of it from the screen with utmost ease.

Another highlight is the titling of this picture. All main and credit titles were hand-lettered in white ink on black title-board, photographed, then double exposed over a colored picture background appropriate to the subject. A foreword appears in the form of a scroll title, the execution of which indicates great care and planning. The scroll text was printed by Mr. Bohse in silver ink on black paper, and this was photographed by means of a home made scroll device, then double exposed over a pictorial background.

Equally noteworthy is the disc recording produced by Bohse and cued accurately with the picture. It is re-

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● Interior of author's home projection booth, showing magnetic recorder and playback equipment which is coupled with projector by flexible shaft to effect synchronization of sound with picture.



MAGNETIC RECORDING OF SOUND

B y A . O . O L S O N

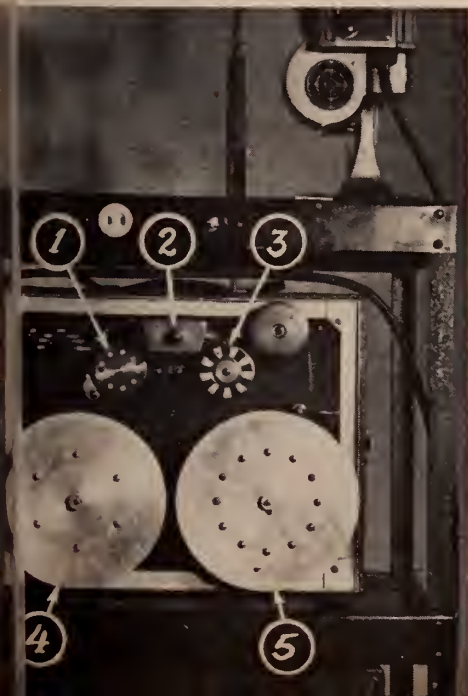
THE writer shall attempt here to anticipate and answer some of the questions that may arise regarding the system of magnetic sound for home movies which I described in the September issue. No effort will be made to give complete instructions and blueprints on how to build a successful recorder, because this would obviously take more space than is available. The allotted space can be used to better advantage in discussing the theory involved and some of the problems likely to be encountered. These problems do not defy solution and I sincerely hope that their challenge will inspire others to develop new and better gadgets.

We all remember from physics that ferrous metals become magnetized when subjected to a magnetic field caused by an electric current or a permanent magnet. This phenomenon is said to result from arranging all molecules of the metal in one direction. The molecules may be turned in any direction and, depending on the influencing field, some parts of the metal become positive (north poles) and others negative (south

poles.) The resistance which the molecules offer to the turning force determines the degree to which magnetism is retained by the metal. Some metals, such as hardened steel and some steel alloys, retain magnetism and once magnetized can be used to generate electricity when in motion within the magnetic circuit of electrical apparatus.

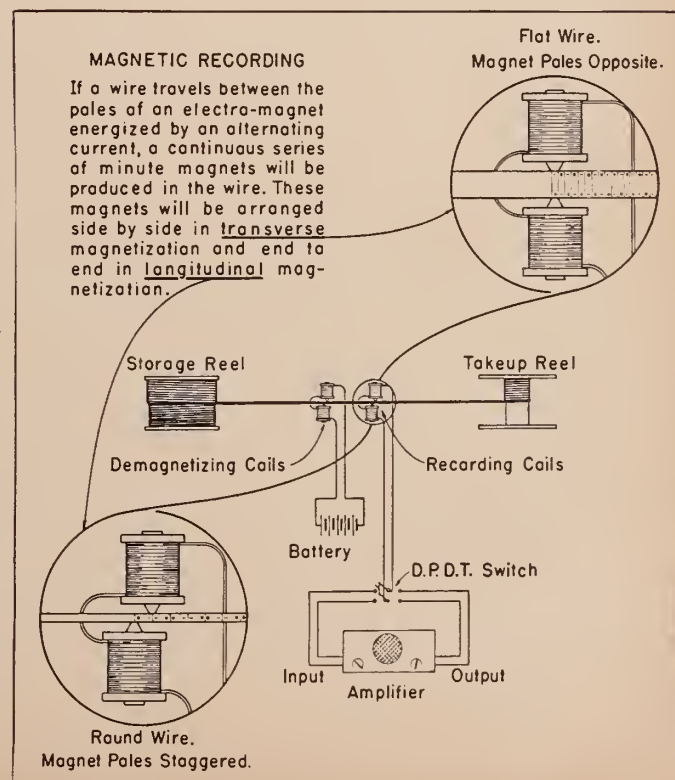
This principle may be used in the recording of sound. The electricity which normally actuates the loud speaker of a sound amplifier is passed through the winding of an electro-magnet, the magnetic cir-

● Continued on Page 330



● Magnetic wire recorder developed by author showing wire guide and indicator (1), recording unit (2), wire driving wheel (3), wire storage reel (4), and take-up reel (5).

● Diagram shows how sound is recorded on wire magnetically and played back with the same apparatus.





● The January meeting is logical time to hold "open house," inviting prospective members and demonstrating club's hospitality and educational work as well as best films produced by members.



● One meeting should be devoted to demonstrating use of photofloods in indoor cinematography. Several lighting arrangements should be tried and the scenes or subject filmed for later study on the screen.

PROGRESSIVE IDEAS FOR CLUB PROGRAMS

B y L O U I S C . M U L L E R

A SATISFACTORY program is probably the greatest need of many amateur movie clubs. Many articles have been published giving excellent ideas for a single evening. Enough have been published to cover more than a year. The one trouble is that there is a lack of logical progression between one program and the next. The Club which wishes to best succeed arranges its program like a serial in a magazine, so the

members always come back to get the next installment. So, a program is set at the start of the year which progresses coherently and reasonably throughout the year to a climax. Following is a program plan which meets these requirements.

January—Open House. This is a somewhat informal meeting, devoted mainly to greeting visitors, particularly the prospective members who have just

acquired cameras as Christmas gifts. A short meeting is held in the course of which is outlined the general program for the year. This is followed by a brief talk explaining the objects of a movie club. Screening of one or two amateur films follows. These should be real good examples of amateur work, possibly prize winners in national competition, borrowed for the occasion.

Informality then follows for the balance of the evening, during which time the members should be good hosts to the visitors and invite them to join the Club. Having heard outlined the objects of the Club and the program for the coming year, and having seen some fine amateur movies, these visitors should be in a receptive frame of mind when the invitation to membership is proffered.

February—Beginners' Night. A talk this evening should cover the following points: how a camera works, how to use it, how to take care of it; differences in films (pan, ortho, semi-ortho, etc.) and

● Gadget night is always a highlight in any club program. A demonstration of member-made gadgets is stimulating; reveals a new facet of the hobby to the tyro movie maker.

● Once the simplicity of developing positive film titles is demonstrated before club members, interest in title making is bound to increase. There will be fewer untitled pictures thereafter, too.



results obtained from each; and common errors which the average beginner should avoid. One good speaker or several in short talks can cover the main points of instruction for beginners. Then show a few pictures; first some typical "very first" pictures which demonstrate the average beginner's mistakes, then a good picture to show the difference. Comments on pictures during their showing or afterwards can be made by someone competent to criticize.

March—Accessories. This evening is devoted to explaining the advantages of using a tripod, light meter and various accessories in making pictures. No gadgets, just accessories which are regularly on the market. The advanced cinematographers will enjoy explaining their ideas of the merits of their favorite accessories, and the beginners will be a step along the road to join them. This is followed by pictures and comments; pictures made without tripods, meters, etc., then pictures made with them and showing the vast improvement. This evening is also a good time to raise a little extra funds. Try the "Pot of Gold" idea: Sell tickets at ten cents each, have the newest member present draw for the winning ticket. The lucky ticket holder receives half of the jackpot, the balance goes into the treasury.

April—Editing and Titles. Show a few ordinary pictures, the usual animated snap-shot type, with disjointed scenes seldom of interest. Then give a talk explaining how these can be edited and with the addition of titles be made into a film worth showing. This is followed by a picture composed of similar shots, but well-edited and titled. The advanced members will get a kick out of taking a bunch of old discarded shots and preparing them for this event for it takes ingenuity to edit and title random shots.

May—Composition. This is the evening for the best of your scenic pictures to be shown. These should be inter-

persed by brief talks on composition illustrated on a blackboard and with actual demonstrations of groupings.

June—Lighting. You'll find plenty of pictures to illustrate poor and improper lighting. Show a few. Then set a few chairs around a table, seat members in them, turn off the room lights and demonstrate lighting those seated around the table with flood lights. As the lights are moved around, have a competent lighting authority point out the different effects gained by the changes in the lighting. Then turn out all but one light. Next add one more light at a time, each time to accomplish some particular purpose. Explain what you are trying to do as you go. Keep on until the scene is properly lighted. This can be extremely fascinating to all concerned if the person doing the lighting is thoroughly familiar with that phase of photography.

Next screen a few good indoor pictures to demonstrate what proper study of lighting will do for a picture. It is again time to raise a few extra pennies for the treasury. This time try the "Grab Bag." In advance, obtain a quantity of the cardboard cartons in which processed films are returned (members should have plenty of them). Purchase one roll of film, or two—one each of 8mm. and 16mm., when club is mixed membership. Wrap each carton separately but identically, including the one with the roll of film. Lay them all out in a row on a table. Then sell numbered tickets at ten cents or more each. The number of tickets should not be limited by the number of cartons, as there is no limit to the number of tickets that can be sold.

The purchaser should draw the ticket he is buying out of a hat so he will not know in advance what number he is getting. When no more tickets can be sold, the holder of the lowest number has first choice of the wrapped cartons, but cannot touch the package until he se-

lects it. The holder of the next lowest number then has his choice of the remaining cartons. This continues until somebody gets the roll of films. Obviously, those who get a high number when purchasing their first ticket will be inclined to purchase another in the hope of obtaining a lower number. This is good fun as well as a treasury booster.

July—Gadgets. Gadgets are purposefully separated from "accessories," as they are usually more advanced. This evening can be one of the club's big nights. Interesting gadgets will always be found among the advanced members of the club who are eager to demonstrate them. This is the time to show them for benefit of the tyros. Explain each one, then show a few pictures in the making in which the gadgets were used. Be sure to point out what was accomplished by use of the different gadgets.

August—Continuity. Having started with explaining the use of the camera and the differences in film, various accessories, editing and titling, composition and lighting, and up through the use of filters and various gadgets, we are now prepared to study continuity. This will be a test for the most ingenious members who will be called upon to explain "continuity" and illustrate the subject with pictures.

It is suggested that something quite simple be used as a theme, for a simple theme can be easily converted, with the addition of a few close-ups and extra shots, from a disconnected jumble of scenes into a brief little episode. Keep to the episode only; a plot or story will not illustrate the theory of continuity half so well. Besides, many people will film an episode who might never attempt a complete story.

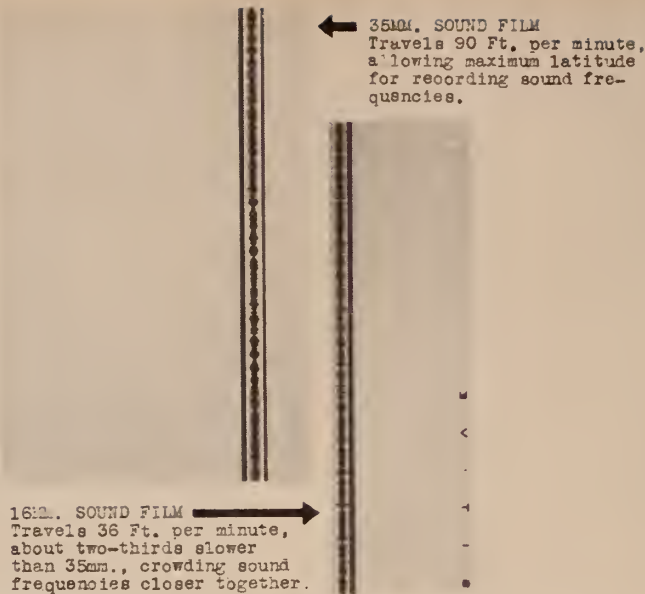
September—Making A Picture. This meeting is the time to review the entire program of the past seven months; not merely a verbal review, but by actual demonstration. Plan some simple and

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• How to compose and photograph titles is an important demonstration that should be conducted early each year by every club. In this way members can be shown how really simple title making becomes.

• A field trip for purpose of demonstrating ultra-closeup photography of wild life will enable every camera owner to indulge in this fascinating work.





• A comparison of 35mm. and 16mm. sound tracks shows that frequencies on 16mm. film are crowded closer together due to slower speed of film past recording light. Will this become a major problem in recording sound on still slower 8mm. film?

IS 8MM. S. O. F. JUST AROUND THE CORNER?

B y A R T H U R H . H A R T

► NOT so many years ago when sound for 16mm. film was being talked about, many competent engineers in the field of 35mm. sound declared acceptable sound for slower traveling 16mm. film was not feasible for the same reasons that many offer in argument against sound for 8mm. film today. Eventually, of course, these men were proved wrong. Not only that, but the subsequent perfection of 16mm. sound led directly to still greater improvements in 35mm. sound! We believe wide discussion on sound for 8mm. will not only benefit the work now going on in this field, but will hasten its development and we are glad of the opportunity to present here Mr. Arthur Hart's views on the subject.—EDITOR.

IN recent months, there has been a great deal of discussion among 8mm. cinefilmmakers on the subject of sound on film for 8mm. movies. Today, wherever 8mm. enthusiasts gather, 8mm. sound is one of the principal topics of conversation and speculation is generally strong as to what manufacturer will be the first to offer sound for 8mm. film; whether or not it is practical; and to what extent it would compare in quality to sound on 16mm. film.

Most every amateur knows that both 35mm. and 16mm. sound film travels

at the faster speed of 24 frames per second. They naturally reason why 8mm. film cannot be speeded up to 24 frames per second for the same purpose. But speeding up the travel of 8mm. film in the projector is not the only problem involved in achieving sound on this film.

Now the term "24 f.p.s." expresses a certain meaning in sound terms, but it falls far short of being completely descriptive of the third dimension of the sound problem, namely mass or volume. It is as though someone said he had four dogs and we would accept the fact that the quantity is four and that a dog is a dog, regardless of his size or volume, and let it go at that. However, if he said he had four St. Bernard dogs, we would perceive the quantity plus mass and a fuller conception of the man's possessions would immediately be apparent.

So it is in discussing sound on film. When we compare the area of film allotted for the sound track on 35mm. film as compared to 8mm. it is apparent that there is a wide difference. And when we compare the area within that sound track available for registering a single cycle of frequencies according to the speed the film travels past the recording slit, then we begin to realize that mass and volume mean something in attain-

ing acceptable sound on film. Thirty-five millimeter film travels at the rate of 90 feet per minute or one and one-half feet per second. Eight millimeter film, speeded up to 24 frames per second for sound, would travel at the rate of 18 feet per minute or 3.6 inches per second — considerably slower than 35mm. sound film.

In order to illustrate the effect this slower rate of film travel would have on the recording of sound on 8mm. film, let us recall the penmanship exercises familiar to all of us in early grade school days. One of these exercises was a vertical movement of the pen consisting of up and down strokes gradually running out to the right. If the arm was drawn slowly from left to right as the strokes were made, the strokes were close together, often retraced one another. If the arm was moved faster from left to right, the strokes were farther apart and more distinct. The same result would be had by pulling the paper from right to left as the strokes were being made. Pulling it faster would cause the pen strokes to register farther apart. Now suppose while the paper was being pulled, frequency of the pen stroke was speeded up in order to keep the lines the same distance apart as when the paper was pulled slower. The faster the paper was pulled the faster the pen strokes would have to be made to maintain the same distance in spacing between lines.

From this it may be seen that in order to make a given number of pen strokes per minute, and without retracing one line over the other, the paper must be pulled fast enough so there will be a small spacing between each stroke. If the strokes slow down, there will be more space between them.

So it is in recording sound on film. The higher the sound frequency, the faster the film must travel in order to be able to record a reasonable facsimile of the frequency. Sound frequencies register on the film as lateral strokes which vary in both length and width according to the volume and frequency of the sound recorded. This is demonstrated in the illustration on this page

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● One of Castle Film's best scenic releases is "Glacier National Park," a model in scenic cinematography.



● "Here Comes the Circus" is Castle Films' epic document of the "biggest show on earth." Film is available in both 8mm. and 16mm. plus a special sound version.

NEW FILMS FOR HOME MOVIE SHOWMEN . . .

B Y J A C K I R W I N

ONLY a few years ago, the home projector owner had none but his personally filmed movies to screen for an evening's entertainment. Today, the wealth of 8mm. and 16mm. film subjects available to him is phenomenal. Most active, perhaps, in bringing professionally produced motion pictures to the home projectionist is Castle Films, whose regular, monthly current event releases are just one of their many non-theatrical picture activities.

Castle Films' producing and distributing organization is significant in that it was not only first in its respective field, but is the largest and most aggressive producer of home movie films today. Castle's contributions to the field of home motion picture entertainment are gaining wider attention as the ration-restricted movie amateur turns more and

● Continued on Page 328



● Surprise home movie release of the year is "Three Little Bruins," picturing three bear cubs and their wildlife friends of the forest.

● Early in December, Castle's "Football Thrills of 1943" will be released, bringing action of year's principle games.

● "The Fighting U. S. Marines" is a stirring document of Marine recruits in training and in action.

● "Clyde Beatty's Animal Thrills" is truly a thrilling motion picture. A "must" for collectors of good library films.



THE EXPERIMENTAL



Camera Dolly

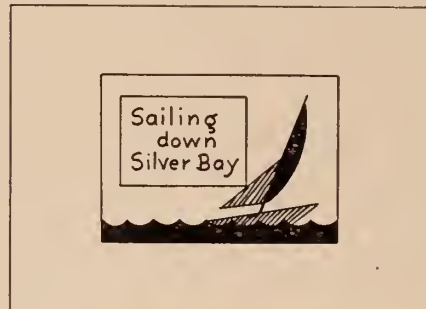
Sooner or later, every serious cinetographer needs a camera dolly for effective cinematic shots. If all the odds and ends in pipe have not already been turned into the scrap drive, you can make a substantial dolly from two lengths of half- or three-quarter-inch pipe, one pipe tee, and three elbows, plus three large, ballbearing casters.

Construction details are self-explanatory in the accompanying photo. The pipe is cut to required lengths, according to spread of your tripod, then threaded and joined. The elbows are screwed into place and the casters fitted into them. This operation will depend entirely upon the make and type of caster used. One method is to insert wooden plugs into the open end of the pipe elbows, drill holes in center of each, and insert stems of casters. For best results, it is necessary to securely anchor the two front casters so they will not swivel, leaving the third caster

to swing free as a means of lending free movement of the dolly in effecting a traveling shot.—*Arthur Zaugg, Hollywood, Calif.*

Cut-outs for Backgrounds

With an assortment of colors of typewriter paper, a pair of sharp pointed scissors and a little imagination, very attractive titles can be made for Kodachrome shots. Careful inspection of the scene for which the title is intended will usually disclose some simple object which typifies it. The feature may not be the subject of the scene, perhaps merely the background. For example, the long shot which introduces a sequence on a sail boat race can be represented for a title background by cutting out a simple outline of a sailboat (or two of different sizes) from white paper, laying these on a sheet of sky blue, and covering the boats to the water line with a sheet of lighter blue, the edge of which has been coarsely scalloped to suggest waves. The title can



be lettered in the white area, over the lighter blue, or more professional yet, on a sheet of cellophane placed over the whole sailboat background.

If the title background is in blue and white, canary yellow letters will stand out beautifully, particularly if narrowly edged in black. Similarly a lighthouse, a clocktower, a church bell, a mountain peak with its snow cap, even a gasoline pump with its hose running to the back of a car, can make a fine title background, and provide lots of fun in devising and enhance the screen appeal of your film. Each title background should have at least two or three layers of different colored paper, all but the bottom (background) sheet being cutouts. Obviously the colors must harmonize; pastel shades are best; they may be had in any large stationery store. Simplicity is highly desirable. If you don't draw easily, try tracing an outline from a projected form. Suitable illustrations frequently turn up in magazines.

The same technique is excellent for black and white titles, but assorted shades of gray should be used with black, rather than different colors. White should then be restricted to the lettering itself. Artists' supply stores usually have a large selection of gray papers.—*Lorus J. Milne, Philadelphia, Penna.*

Title Letters Source

Another source of small title letters is your local stationers who can supply die-cut white paper letters and numerals gummed on the back and manufactured by Dennisons, specialists in unique paper products. These are all capitals and are the same as used in office building directories. Photo album fillers of black paper make ideal backgrounds for such letters. The letters can be used over and over again by moistening only a spot on the letter, permitting it to be removed from the title background after use.—*Bert Baker, Minneapolis, Minn.*

Special Effects Tripod

Minus the conventional three legs, this gadget could hardly be correctly termed a "tripod." Nevertheless, it replaces a tripod where a combination tilt-top and camera support is needed for obtaining shots from a "worm's eye" view. I used it very successfully in filming two prize-winning pictures that involved getting shots of flowers and shooting up through foliage of trees at passing cloud formations.

The gadget consists of two boards of equal length, hinged at one end, as shown in illustration. Two casement window adjustment rods, one at either side, permit tilting the camera base



WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castla's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street
General Camera Company
2308 West Devon Avenue

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
5 Little Building

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza
Films Incorporated
330 W. 42nd St.
Walter O. Gutlohn, Inc.
25 West 45th St.
Haber & Fink, Inc.
12-14 Warren St.
Medo Photo Supply
15 West 47th St.
National Cinema Service
69 Dey Street
Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

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Surrender of Italy is Castle Films' latest News Parade release which presents one of the war's most important and thrilling events in stirring motion pictures filmed under fire. The picture shows the forces of General Eisenhower marshalling for the attack on the sole of the Italian "boot" as well as on the coasts. Flying Fortresses bomb vital areas an transportation lines, softening up the hapless Italian nation for invasion. Allied naval craft bombard shore installations of the Axis. Then, the stunning announcement of Italy's surrender! The collapse rocks every remaining bulwark of the crumbling Hitler empire to its very foundation, and this Castle Film dramatizes the epic event for home projector owners.

The surrender is explained by the relentless and accelerating march of the allied-armies, even more by the Calabrian crowds welcoming those armies as liberators instead of captors. This release, as with other Castle Film subjects, is available in two 8mm. and two 16mm. lengths, plus the one reel 16mm. sound version, at principle dealers and rental libraries.



Soundies—Good motion picture news for 1943 is the announcement by Walter O. Gutlohn, Inc., that they are distributing an outstanding group of

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Among the dance numbers are: Gene Krupa in "Let Me Off Uptown," one of his favorites, which has been a show stopper in all his theatrical engagements; Cab Calloway in his famous "Minnie the Moocher;" Johnny Messenger in "Don't Sit Under the Apple Tree" presented in a lilting, swingy style with a military setting; Will Bradley in "Barnyard Bounce," a hot tune featuring the world-famous drummer, Ray McKinley. Many other leading bands are also featured in this series.

Complete information regarding Soundies can be had from Walter O. Gutlohn, Inc., 25 West 45th Street, New York.



Hail The King is title of one of the latest Kiko the Kangaroo animated cartoons now being released by Castle Films. Kiko is both court jester and King's cook in this riot of palace pranks in which Puddy the pup dreams that he, too, wears royal ermine. Then the awakening and a rollicking climax of laughs and action.

Other titles in this series of Kiko cartoon comedies are: The Big Fight, Cleaned Out, The Foxy Fox, Ostrich Troubles, On the Scent, Danger On Ice, and Red Hot Rhythm—all of which are available in two 8mm. and two 16mm. lengths and 16mm. sound.



Riders of Death Valley is another of those splendid professional serial releases being made available for non-theatrical showing by Bell & Howell's Filmosound

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Will Bradley Orchestra
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Featuring Jerry Bergen
VINE STREET BLUES
Wingy Manone and Band
WAY DOWN YONDER IN NEW ORLEANS
Featuring Gaye Dixon

BLUES IN THE NIGHT
Cab Calloway and Orchestra
I'M LOOKING OUT THE WINDOW
Herbie Kay Orch. with Ellen Conner
OH, SUSANNA: The Charioteers
BUGLE WOOGIE: Lorraine Page Orch.
A FELLER WHO PLAYS IN A BAND
Will Osborne Orch.-Susan Miller
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Library. Vigilantes battle claim-jumpers in search for the fabled lost Aztec mine. After it is found there is a thrilling seesaw battle to hold it. Every type of outdoor action thrill known to the chapter play is lavished on this super-serial production. Cast includes Dick Foran, Leo Carrillo, Buck Jones, "Big Boy" Williams, Charles Bickford, and Jeanne Kelly. Produced by Universal, the picture consists of 30 reels divided into 15 episodes. Rental rate is \$3.00 per episode. Distribution is through Bell & Howell, 1801 Larchmont Ave., Chicago, Ill., and affiliated libraries.



Captain Fury made available in 16mm. sound on film by Post Pictures Corp'n., 723 Seventh Ave., New York City, brings to sub-standard screens Briane Ahern, Victor McLaglen, and June Lang in what is considered one of the screen's most popular stories. It is based on a true adventure in the life of the Australian Robin Hood and his fight for freedom "down under" a century ago. Comprises nine reels, running time ninety-four minutes.



Adventures At The Baskervilles is a popular feature length Sherlock Holmes yarn in 16mm. sound on film released by Commonwealth Pictures Corp'n., 729 Seventh Ave., New York City. All the familiar Conan Doyle characters come to life in this absorbing and gripping adventure picture which stars Arthur Wontner and Ann Harding. Setting for this story is same as that of The Hound of the Baskervilles except that the film episodes take place twenty years later. Professor Moriarty again crosses the path of his old enemy, Sherlock Holmes, with three murders to puncture the proceedings.



Ride 'Em Cowboy featuring those popular comedians, Abbott and Costello, is now available in 16mm. sound through the Filmosound Libraries of Bell & Howell Company, 1801 Larchmont Blvd., Chicago. The nine-reel feature rents for \$20.00.

Considered the funniest and most elaborate of Abbott and Costello comedies, the story is laid in an Arizona dude ranch. There are beautiful girls galore, rodeo aces and Indians, all woven into the hilarious plot engaging these two comedians. Many of the comedy gags are unmatched by any other Abbott and Costello film since released. Rental of film is permitted for approved non-theatrical audiences only.

New films for Showmen . . .

• Continued from Page 323

more from filming to screening home movies. Educational institutions from elementary schools to colleges as well as clubs and churches are also uniquely favored by the availability of these films which furnish both teaching aids and entertainment according to their respective needs. Every Castle Film dating back to the initial release, have also been made available in sound.

As we approach the fall and winter season when home projectors will see greater use, Castle Films announce what is probably the most extensive and diversified program of film production in their history. Their 1943-44 catalog lists an array of interesting films sure to attract amateurs now active in building home movie libraries.

Castle Films' latest current event release, available this month, is "Surrender of Italy" which is certain to prove a rare historic document in years to come. "Surrender of Italy" is but one of Castle's links in a long chain of current event films documenting the current war in which have been released regularly each month.

A summary of all important world events will be contained in Castle's "News Parade of the Year," the 1943 edition of which will be issued early in

December. Another December release will be "Football Thrills of 1943" which will include exciting scenes from most of the important gridiron games of the year.

Among the entertainment films currently released by Castle, the new animated cartoon series featuring Kiko the kangaroo is proving extremely popular, due chiefly to the modern skill employed in animation and the fact each reel is a comprehensive continuity. The series to-date comprises eight separate subjects. In addition to these, Castle also releases a series of famous Terry-toon cartoons, some of which are available in color as well as sound.

"Here Comes the Circus" is one of Castle's most popular entertainment films. It virtually brings you a ring-side seat before the "greatest show on earth" and pictures the circus from the great parade to the spectacular elephant acts under the big top.

And speaking of animals, Castle has a surprise in store for home projectionists in one of their latest films, "Clyde Beatty's Animal Thrills," a sensational document of this world-famous animal trainer's skill in training lions, leopards and tigers.

Then there is "The Three Little Bruins" an amazing study of three little bears and their many wildlife friends in the woods. Concealed cameras succeeded in capturing amazing, intimate action shots of the bears in their wild habitat, making it truly an outstanding collector's item.

A notable scenic release is Castle's "Glacier National Park," a gallery of magnificent scenes in one breath-taking movie. Seldom has this inaccessible region been so artistically photographed in motion pictures which presents on the home screen, this wilderness of trail and trout stream, perpetual ice fields, cloud piercing mountain peaks and big game sanctuaries.

These are just some of Castle's latest releases. Their impressive catalog lists many more, plus all of their principle releases during the past year. All films are available for either 8mm. or 16mm. projectors as well as in 16mm. sound versions. Most subjects may be had in a choice of two lengths—50 foot and 180 foot in 8mm, 100 foot and 360 foot in 16mm, and 350 foot sound version.

Movie amateurs, who are among the few not using their projectors regularly, should consider augmenting their libraries of personal movies with professionally produced non-theatrical films. A modest library will make it possible to obtain the fullest measure of entertainment from a projector, besides furnishing a new incentive to keep active in the cine hobby.



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Magnetic Sound Recording . . .

• Continued from Page 319

cuit of which includes a steel wire moving at a constant speed. Succeeding portions of the wire become positively or negatively magnetized, depending on the alternations of the electric current in the amplifier output circuit.

The recorded sound is reproduced when the electro-magnet is connected to the input side of the amplifier and the wire again moves in the same direction at the same speed, the amplifier converting to sound the energy generated in the electro-magnet by the alternating magnetism stored in the wire. An effort to illustrate this fundamental principle has been made in the diagram on page 319.

This principle was developed over 40 years ago by the Danish engineer Valdemar Poulsen, who employed it in his Telegraphone which he demonstrated at the Paris Exposition in 1900. Repeated attempts by other experimenters to perfect the invention have failed to overcome all of the practical difficulties.

In general the problems involved are as follows:

Adequate Amplification: Early experimenters lacked the excellent sound amplifiers now available and so were forced to use relatively large wires in order to store sufficient energy for practical use. This in turn required proportionately high wire speed. Smaller wires and lower speeds are now practical and many of the difficulties caused by handling the wire have been eliminated. Depending on the medium chosen, the amplification factor of a suitable sound system for home use should be from 80 to 150 decibels.

Transverse versus Longitudinal Magnetization: There are two schemes of magnetic recording. The magnetic sound pattern may be arranged either crosswise or lengthwise in the magnetic medium. A lower speed of the medium may be employed with transverse than with longitudinal magnetization, but if the former method is employed the medium must be prevented from turning while in motion. This requirement precludes the use of round wire as a recording medium for transverse magnetization and flat wire or small steel tape is therefore usually employed with this scheme. The problem of reeling and storing the medium is then introduced, because tape is not so readily spooled as round wire. Furthermore, steel tape of suitable dimensions has not been procurable in the past except on special order and at a relatively high cost, and although the lower speed of transverse magnetization

is a definite advantage, economic reasons have limited my experiments to longitudinal magnetization.

Speed of Wire: Early experimenters, who employed longitudinal magnetization, used wire speeds around 30 feet a second to record 6,000 cycles; but ingenious arrangements and spacing of the magnetizing poles of the recording coils developed by more recent experiments have resulted in acceptable frequency response with wires running 5 feet a second. With transverse magnetization, which is a more recent development, good frequency response can be obtained with 3 feet a second.

Regardless of the system of magnetization employed, the wire speed must be uniform. Purity of pitch and freedom from frequency variations, caused by variable speeds, are absolutely essential if music is to be recorded. It is also necessary that the wire run consistently at a uniform speed if synchronization with pictures is to be attempted.

The use to which the recorder is to be put is important in the determination of appropriate wire speed. If speech only is to be recorded, an upper recordable frequency limit of 3,000 cycles a second is ample, while for music it is desirable to be able to record 5,000 cycles or higher. As the frequency range is determined by the arrangement of the magnetic poles of the recording coil and the wire speed, these two factors should be weighed together.

Frequency Response: High and low frequencies are not recorded equally well magnetically. Lower frequencies take but a fraction of the energy required for recording high frequencies. This is probably due to the time required to turn the molecules in the medium and arrange them in the sound pattern. It is therefore necessary to amplify high frequencies to several times the volume of the lower frequencies. This requires specially designed frequency filters and equalizers.

I have not heard this question of time of magnetization discussed by others and well-versed scientists may question my conclusions; but, lacking a better explanation, I have adopted it because it explains the phenomenon of decreasing magnitude with increasing frequency that I have observed.

Dynamic Range: The range between fortissimo and pianissimo, known as the dynamic range, is limited in magnetic recorders because distortion is caused by magnetic saturation if the wire is over-energized, and it has been found impossible to eliminate all the back-

ground noise that is heard in the pianissimo. The smaller the medium used the smaller the range, because less energy can be stored for the loud passages while the background noise remains nearly constant. This characteristic, however, is of little importance in movie sound, because large variations in sound volume are neither necessary nor desirable.

Extraneous Noise: Given a humfree audio amplifier, the extraneous noises present in magnetic recording are generally caused by (1) mechanical vibrations in the recorder, (2) transverse and longitudinal vibrations in the wire while under the influence of the recording coil, or (3) the influence of foreign magnetic fields.

Vibrations in the driving mechanism must therefore be held to an absolute minimum, because they are not only directly audible but also amplified through the sound equipment.

The wire must be well guided while within the field of the recording unit, both in the recording and the playback operation. It must also be free from tension that might cause both transverse and longitudinal vibrations.

The recording unit and its components must be thoroughly shielded, both magnetically and statically, from fields

of the driving motor and other electrical devices.

Available Data: These, then, are the major problems. How to solve them? Little authentic data are available on this subject. Aside from chance accounts encountered in technical and semi-technical periodicals, there is little information to be found beyond matter of fact statements of the principle of magnetic recording in handbooks on electrical and radio engineering. While engaged in preliminary study of sound recording techniques in 1938 and 1939, I found two or three short articles on various aspects of magnetic recording in the technical publications of The Bell Laboratories. Brief accounts of experiments with this problem have likewise appeared in *Electronics*, a monthly McGraw-Hill publication. With the information gained from these sources, I set out on my own to learn at first hand.

From here on you also are on your own. As stated at the outset, the furnishing of detail construction data is not the object of this article. Its purpose is not to tell how to do it, but what to do. If you have followed me this far, you probably still hanker to make your own. Go to it!

Club Program Ideas . . .

• Continued from Page 321

short episode which can be filmed with two or three persons indoors and filmed at this meeting. Select the best cameraman to handle the camera, the most apt to direct the action, etc. Explain each detail as the session proceeds. Let the members look through the view finder when camera is set up for angle shots. Let them gather around when meter readings are taken. This is the best means of conveying instruction.

Incidentally, it is again time to add to the treasury. Try the "Gold Fish Bowl," idea at this meeting. It can be in progress all evening without interrupting the program. Obtain a fairly large spherical gold-fish bowl and fill it to the very brim with water. Place an ordinary whiskey glass right side up in the center of the bottom of the bowl. Have on hand for prizes, a variety of such things as reels, containers, film cement, etc., each worth about fifty cents.

Members may then drop dimes into the bowl and any who succeed in dropping a dime directly into the whiskey glass are permitted to select anything they desire from among the prizes. Sounds simple, doesn't it? But an average of about one person in ten succeeds in dropping the coins so they will land in the whiskey glass. Don't empty the bowl or glass during the evening.

Let the dimes pile up; it adds to the fun and the more dimes that accumulate the more new dimes they attract.

October—Contest and Election. No program would be complete without a contest, but one a year is enough. Our club program has been logically arranged to make this October meeting the night for the annual contest. So many articles have been written on how to conduct this evening that a repetition would be wasting space. Before the contest, however, hold the annual election of officers. The ballots can then be counted while the pictures are being shown and the results announced at the end of the program.

November—Amateur Movie Exposition. This is the "Big Night." The year's entire program has been aimed at this event. Hire a hall, a large one. Get plenty of publicity in the papers. Place announcements in the stores. Don't be bashful, tell the world about it in advance and get the biggest crowd possible. The Cine Exposition should feature booths. Have the members bring the best of all their available gadgets. Give each one a spot in which to display and demonstrate his favorite. Carefully select those which are to be displayed so there will be no repetition. Get the very best of every type of gadget. Scattered among the exhibits should be booths or

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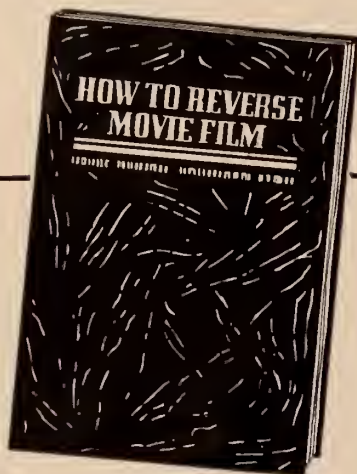
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tables for local stores. The stores will gladly pay the hall rent for the opportunity of displaying their merchandise.

The Exposition should be open from noon to midnight to the public and with admission free. Curtain off a portion of the hall and at regular intervals show members' best pictures. Outside the entrance to the curtained section, conspicuously display a program giving the time of each performance and the title of the picture to be shown. Show only one picture at each performance. Do not repeat pictures, except that afternoon showings may be repeated in the evening. If pictures are good, it will hold those in attendance. Use a loud speaker for making announcements. Between announcements play soft background music. This is the club's opportunity to obtain additional members. So make good use of it.

December—Annual Banquet. At the annual banquet install new officers for the coming year at which time they should announce their committee appointments. This is also the time to award prizes to winners of the annual contest. Officers should make their annual reports during the dinner. If the Club maintains a film library, it is a good idea to take some pictures during this evening. They can be edited later and added to the film library as a portion of the history of the Club. Such pictures are fine program material for showing at the "Open House" meeting in January.

Thus the club's year is completed

Sound For 8mm. Film . . ?

• Continued from Page 322

which compares the variable area sound tracks of both 16mm. and 35mm. sound film. If the film travels too slow for the sound frequency to be fully recorded, what happens is that there is insufficient spacing between the 'lines'—the frequency registration does not stand out clear and distinct — and when the sound track is reproduced in the projector, the sound is reduced to what resembles a hiss.

Another important factor always to be considered in sound on film recording is the width of the line registering in the sound track. Referring again to the penmanship exercises, it will be clear that if nib of the pen used in making the strokes is wide, there will be less lines made within a given space than if a fine pointed pen is used. The thinner the transcribed line, therefore, the more lines will be recorded within a given area.

The width of the line on the sound track depends upon size of the slit in the recording mechanism which admits

with a continuous program which logically progresses from start to finish and is of interest to all members. For the Membership Committee that actively goes after prospective members, here is an added suggestion: At the "Open House" meeting in January, ask everyone attending to write their name and address on a slip of paper as they arrive. Use these slips in drawing for a door prize during the evening. The slips can then be checked with the membership list and all non-members names and addresses can be given to the Membership Committee.

Amateur movie makers, as with other hobbyists, naturally gravitate toward some point affording opportunity to talk, eat, breath and sleep their hobby with others similarly inclined. Toward this end, it is every club's responsibility to arrange a definite program well in advance of every meeting to spark the interest of its members.

A general program for the entire year, as outlined here, can be mimeographed or printed and given to each member at the first club meeting in January or whenever the club's fiscal year begins. This frequently saves the loss of a member by bringing him back to some particular meeting after several months' absence. Often members who miss a few meetings never return. A good club program, however, will usually bring them back, and then it is up to the committee to "sell" the club and its activities so completely they become permanent, active members again.

the recording light beam to sound track or the film. The light slit in the average 35mm. S. O. F. recorder is about 1/16th of an inch wide by .0013 of an inch in height. At the rate 35mm. sound film travels past the recording light—18 inches per second—the film has a capacity for registering 13,800 lines by the light slit. Of course, these lines must be spaced an equal distance apart, so we consider one half of 13,800 or 6,900—the number of lines that give acceptable recording within an 18-inch length of 35mm. sound film. These 6,900 lines or 6,900 cycles per second become the maximum that can be registered in this area without getting into trouble. A frequency of 6,900 cycles per second is considered capable of very good fidelity in sound on film recording.

In 16mm. sound on film recording, the light slit is reduced to less than half the height of the 35mm. slit—about .0005 of an inch which is cutting things down pretty fine when one considers

that the reproducing optical system must also be adjusted to this fine dimension.

Sixteen millimeter sound film travels at the rate of 7.2 inches per second at 24 F. P. S. speed—less than half as fast as 35mm. sound film. It is obvious, therefore, that the recording frequency is going to suffer some due to this slower travel of film past the recording light slit. The highest frequency that can be recorded on 16mm. sound track is said to be 3,600 cycles, or roughly half of that which can be recorded on the 35mm. track. Nevertheless, the average 16mm. sound track today is capable of rendering excellent reproducing quality.

We now come to the still smaller,

slower traveling 8mm. sound film which moves through the recorder at the rate of only 3.6 inches per second—one-half the speed of 16mm. sound film. Based upon the same figures used for both 35mm. and 16mm. sound film, the top recorded frequency obtainable on 8mm. sound film would be 1,800 cycles which, even for voice reproduction, is very unsatisfactory when we consider that your telephone will pass up to 2,400 cycles per second.

There is, of course, the possibility of reducing the light slit width and raising fidelity to something approaching that of 16mm. sound film at a premium of increasing considerably the cost of the optical system of both recorder and reproducer.

Movie of the Month . . .

• Continued from Page 318

grettable that space does not permit setting down here the entire recorded narrative so ably spoken by a friend of Mr. Bohse, Dr. H. Eugene Wells.

The picture opens in accompaniment with the recording playing a Beethoven melody. As the foreword fades from the screen, the narration begins: "In a rolling hill country of Kentucky, on the edge of the Blue Grass region, lies the first great shrine of Abraham Lincoln. The old Sinking Spring farm on which he was born on February 12, 1809, is on an old road which led to the Ohio and to the old buffalo and Indian trails, later to become the famous western trails to Oregon and Santa Fe."

Following this are colorful scenes of the rolling hill country of Kentucky roamed by Abe Lincoln in his boyhood. The river where he fished and played, the farmyard, the cabin which was his early home are pictured. Then follows scenes of the magnificent Lincoln memorial which now houses the original log cabin that was Lincoln's birthplace.

Thereafter Bohse's camera progresses along the route followed by Lincoln's father and mother in moving from Kentucky to Illinois, and recorded every historical landmark and monument that has since been preserved or erected to commemorate the life of this great American family.

Bohse uses a lad to symbolize Lincoln as a boy in picturing many of the scenes of his early youth, and shows him fishing or idling beside the lazy stream that still flows as it did over a hundred years ago.

The film continues with views of the grave of Lincoln's mother, Nancy Hank Lincoln, the Lincoln Memorial bridge in Illinois, Clark Memorial, Lincoln's Coles County Farm, the town of New Salem, early settler's cabins in New Salem, Henry Onstott's cabin—abode

of the friendly cooper, Offut's log cabin store where Lincoln first worked, the home of Dr. Allen whose ideas greatly influenced Lincoln, and of many other scenes too numerous to describe in this limited space.

The closing sequence pictures Lincoln's tomb in Oakridge cemetery, followed by a magnificent shot of what is probably the most famed statue of Lincoln. Then, superimposed over this, the American flag waving in the breeze as the narrative ends with these words: "That this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth."

Get Those Grid Shots

• Continued from Page 315

game is filmed with the camera set at a high point in the stadium.

If you succeed in getting on the field with your camera, some unusual shots can be captured by using the telephoto lens. With the camera set low and focused on a play that will bring the players rushing toward you on the next signal, a telephoto can make such a shot appear as if it were taken with camera only a few yards from the line of scrimmage! This is how those vivid action stills are made by press photographers for newspapers.

The movie maker with less limited film supply will probably want to shoot the entire game, plus the added reaction and atmosphere shots suggested here. The amount of film he uses will depend upon the game, the spectacular plays, etc. Newsreel cameramen shoot

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almost every play in order to make sure they will catch the spectacular ones. Experience, a sort of football wisdom mixed with good news sense, guides them in selecting the plays to pass up. Newsreel cameramen no longer film kickoffs. This action rarely makes an interesting picture and it is seldom that a kickoff is followed by a spectacular return. Players are badly scattered over the field. If a regular short focus lens is used on the scene, the players will appear mere specs on the screen. The kickoff can be omitted for the same reason that we would no longer begin a vacation film with scenes of packing a suitcase and placing it in our automobile. Everyone knows a football game begins with a kickoff.

The well-rounded, completely edited football movie will include appropriate human interest and action shots at the beginning and intercut throughout the action. A good start is a view of the players running on to the field in their first appearance before start of the game. This generally brings forth applause and cheers from the spectators.

Edgar Bergen Presents . . .

• Continued from Page 317

funny scenes around the Bergen swimming pool and also of Bergen treating his pate to stay the thinning of his hair.

Bergen's boyhood hobby of building model steam engines culminated in the purchase of an old steam driven automobile about the time gas rationing set in, and this comes in for a laughable sequence in which Bergen is depicted as a miserly guy who acquired the car because it could be operated on kerosene costing only 6c a gallon.

Another Bergen hobby is that of bee fancier, and Charlie's camera pictures Bergen smoking out the bees and then the bees virtually smoking out Bergen. Bergen's clever patter, in the voice of Charlie McCarthy, accompanies all of these scenes, pointing up the humor.

Bergen's ambition to become an actor manifest itself early, and when he was fifteen, he bought a motion picture camera. With the aid of a friend he made a screen test of himself he hoped would land him in Hollywood. This film remains one of his prize possessions and a copy of it has been cut into Charlie's first film production. Charlie uses it to show an impoverished Bergen before he "met" McCarthy who later was to bring him success. Then, subsequent scenes climaxed by pictures of Bergen and Charlie leading a Tournament of Roses parade, show, as Charlie states, "What happened to Bergen *after* he met me!"

In analyzing the showmanship values

Swing your camera around and catch this audience reaction. Then look about and size up the crowd around you. You may be fortunate in finding a "character" there whose antics throughout the game will furnish one or more interesting shots for human interest. Plan to get shots of parade formations, color card maneuvers in the rooting section, and of the cheer leaders—just brief shots of each are all that are necessary to spice up the reel when editing.

If action shots of the game are most important, then concentrate on these shots first. Then, when film gets low, make the planned atmosphere and human interest shots. Another wise plan, if you are shooting more than one roll of film, is to reserve atmosphere shooting for the last few feet. Thus, you won't be liable to run out of film in the midst of a spectacular action shot. Try to gauge your shooting so that film changing takes place between quarters or the half. Never let your camera get low on film during playing time. Something might happen just as film runs out!

of this film, there are one or two features which the average movie amateur might well adopt as a means of making his pictures more entertaining. For one thing, the practice of orally narrating a picture through a P. A. system during screening comes in for solid support from Bergen. "Oral narration when skillfully done," said Bergen, "offers certain advantages in that it can be altered to suit the audience."

Another thing, Bergen's film proves the value of humorous titles in getting a picture off to a good start. A notable feature of his titles, incidentally, was his choice of soft pastel shades for the backgrounds with the lettering in white—a pleasing contrast.

Bergen insists he's strictly an amateur movie maker. He's been making movies since he was fifteen and has owned practically every make and type of 16mm. camera plus one or two 35mm. jobs. Occasionally his interests extend into the professional field, but only as a producer. To his credit are several 16mm training films on nursing, a project that stemmed from one of his non-theatrical interests, a foundation for the training of graduate nurses. His are said to be the only such films available on this subject and are now being distributed nationally by Burton Holmes.

The movies he made for entertaining servicemen, however, have probably netted Bergen the greatest enjoyment.

The hardships encountered in traveling from one bleak outpost to another in Newfoundland in order to entertain and show his picture, were quickly dispelled in the glow of enthusiasm that followed each screening. Everywhere, the boys clamored for more. Where a theatrical film served to lift them temporarily into a world of make-believe, it was a homey movie about everyday people, events and things that gave these men a greater measure of comfort and satisfaction.

Experimental Workshop . . .

• Continued from Page 325

ing. He merely placed a sheet of tracing paper, obtainable at any art store, over an illustration chosen from a magazine and traced it with india ink. Then, selecting the desired type from among advertising illustrations, he traced the letters required for his title in the same way. The tracing was next mounted over a sheet of white paper, placed in the titler, and photographed.

For Kodachrome Titles, the illustration, design, and lettering can be traced with colored pencil, water colors, etc., and the tracing then applied over a sheet of contrasting colored paper to lend a pastel tone to the background.—*Jack Brockstein, Chicago, Ill.*

Film Humidors

Eight millimeter fans will find the attractive containers in which Max Factor "Pancake" makeup is sold make ideal humidors for 50 foot reels of 8mm. film. There's a paper disc on the bottom of the container which provides means for attaching a permanent label carrying name of your film and other data.—*Mason S. Curran, Akron, Ohio.*

The Reader Speaks . . .

• Continued from Page 308

I need some shots of Lincoln Road, Miami Beach and of one of the hotels there. Wonder if some HOME MOVIES reader could supply these scenes in 8mm. Kodachrome?—*Norman N. King, 209 Avon Ave., Newark 8, N. J.*

Post-War Planning

Sirs: One of our recent club meetings was devoted to a discussion on "The Type of Cine Cameras and Projectors We Should Like to See After the War." Members suggested and voted upon the following improvement ideas:

For Cameras: Backwind as regular equipment; fixed focus f/1.9 lens; stronger spring in 8mm. cameras; critical focuser; audible footage indicator; built-in fading device; built-in exposure meter; removable film gate; frame counter; variable speed shutter; exposure guides to be placed on side of camera case giving data for speeds other than 16 f.p.s.; 8mm. sound.

For projectors: Re-design lamp house vents to prevent escape of glaring light during projection; better still projection facilities; combination 8mm. and 16mm. projector; removable film gate; folding reel arms; interchangeable 1600 ft. reel arms for 16mm. projectors; eliminate spring belt drives; provision for quick conversion of 16mm. silent projectors for sound film.—*Cyril Dvorak, Pres. Suburban Amateur Movie Club, Berwyn, Ill.*

► Manufacturers are now devoting much time and study to post-war improvement of cine cameras and are glad to have suggestions from amateurs with workable ideas. Your club is to be congratulated for the thought given this subject and for the constructive ideas offered.—*ED.*

Reviews of Amateur Films...

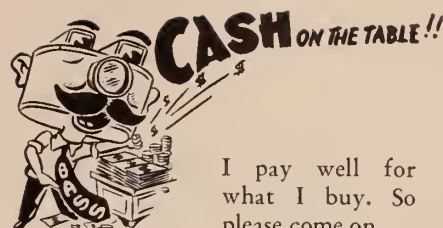
• Continued from Page 310

movie amateur's vernacular.

Most impressive, perhaps is the really swell job of titling. Using combinations of Knight and Mitten block letters Kassen tinted the letters various colors to produce artistic compositions, especially in the opening titles. For instance, in composing the text "Photographed by Paul Kassen," the words "Photographed by" were arranged in the smaller, italic Knight letters tinted red. "Paul Kassen" was then arranged in bold capital letters tinted a soft green.

Other lines in the title were similarly decorative and lent a very professional aspect to the title as a whole. Kassen's stock of Knight letters must, indeed, be inexhaustable, for all of his descriptive titles, many of them totaling five and six lines, were composed with these letters tinted red over a complimentary background which changed in tone according to the color predominating in the scene that followed it.

The picture which runs fully 400 feet in 16mm. Kodachrome, is a document of interesting desert areas comprising the Petrified Forest and Death Valley national monuments. An impressive foreword opens the Petrified Forest scenes: "When the Great Architect was about to complete plans for this earth, He said 'I will provide a great playground for this Nation; will make



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it exceedingly fair, that all who come here will acclaim my skill.' And behold—mountains, forests and desert came into existence."

Then follow about 200 feet of colorful scenes of desert and rock formations of the Petrified Forest, amply explained by informative titles. Following this, the Death Valley sequences are introduced by appropriate titles and this famed region is displayed upon the screen with equal cameracraft.

Here indeed is a picture that will hold any audience spellbound to the final fadeout. It justly deserves the 3-Star merit leader awarded it.

"A Carribean Cruise" is title of the 800 foot 16mm. Kodachrome picture recently submitted by Capt. Wilbur C. Robart, Camp White, Oregon. Another exceptional job of color photography, it can be made even more impressive by re-editing. The picture documents the filmer's travel from New

Orleans to Guatemala and thence through the hinterlands of this fabulous country. But the picture would be greatly improved if the scenes within New Orleans and those taken aboard ship were omitted entirely and the picture begun with the first scene made in Guatemala, and the whole probably re-titled "Guatemala." The picture also needs a terse informative narrative in the form of descriptive titles or a recording telling about the country and events pictured. There are frequent closeups of flowers, too, made in Guatemala that have little or no bearing on the more interesting scenes of the Central American republic. These should be omitted, probably edited into a separate reel devoted to flowers native to Guatemala.

Excellence of photography and the interesting editing of the Guatemala scenes as a whole justifies a 3-Star merit award for this film. It has still greater possibilities if further careful editing is given it.

TITLE TROUBLES

By **GEORGE W. CUSHMAN**

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach, Calif. In explaining your title troubles, include information such as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.

Q: I have been trying some backward title work with my 8mm. camera but can't get the image to appear normally on screen—that is, the lettering appears spelled backwards. What is my trouble?
J. M. N. Pasadena, Calif.

A: We presume you are attempting some reverse action filming in your title work. This requires shooting subject with camera mounted upside down. The finished film must then be turned end for end before it is spliced in with the picture and projected. With 8mm. film—since perforations are on one side of film only—the film also must be turned over and projected with shiny side toward lens and this results in lettering reading reversed on the screen. To correct this, title should be lettered in reverse on title card. A slight re-focusing may be necessary when the title is projected.

In order to obtain best results with

film photographed in reverse—that is, to be able to project such film with emulsion side toward lens, as it should be—shoot title on clear base positive, threading it in camera with shiny side of film toward lens. The title, lettered in reverse, is then photographed upside down. After film is developed, turn it end for end before splicing, but with emulsion side toward projector lens in usual manner.

Some camera lenses will not produce a sharp image when film is threaded with emulsion side away from lens, even when the smallest aperture is used; and for this reason, tests should be made to determine exactly what the camera will do under the circumstances.

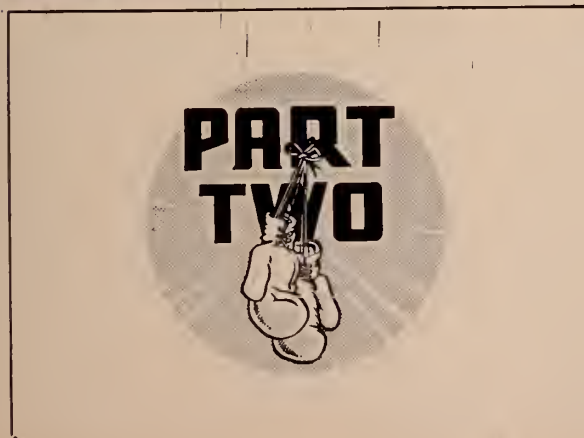
Q: My camera lens can be adjusted to focus on titles at closer than 2 feet by removing a small screw in the lens barrel. Is there any danger in throwing lens out of adjustment by doing this?
C. E. S., Rome, N. Y.

A: Good closeup photographic results are often obtained where it is possible to remove the focusing ring set screw. However, with some lenses, there is some danger of throwing them out of adjustment by removal of this screw unless great care is exercised.



TITLES

By EDMUND TURNER



THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement to insure wrinkle-free surface.



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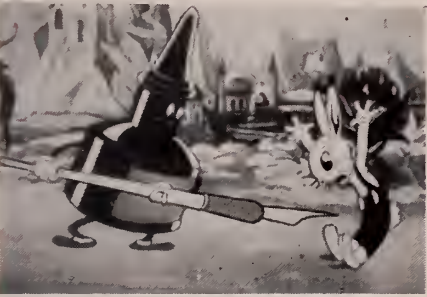
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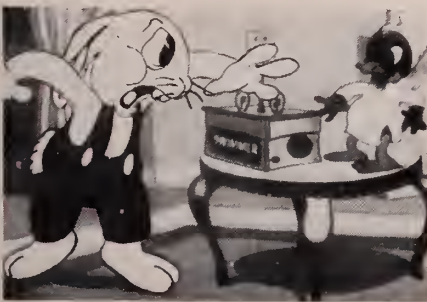
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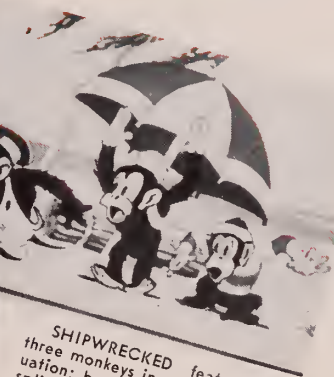
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NOVEMBER

1943

NUMBER 11

VOLUME X



REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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EDITOR

GEORGE W. CUSHMAN
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Art Director

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The Reader



SPEAKS

Color Experimenter

Gentlemen: Your article in the August issue regarding Mr. Birch-Field's experiments in producing motion pictures in color from ordinary black and white films interests me very much.

I, too, have experimented in this field. I have used an ordinary piece of glass for the filter and, of course, this has not given a very good image on the screen. For coloring the filter I used "Velox" transparent water colors that I used years ago in tinting photos and slides, before the days of Kodachrome and Kodacolor.

The results obtained were very poor. It seems almost impossible to get a proper balance of color. I obtained somewhat better results by using blue, yellow and red as colors in the disc. Sometimes, though, I think it was mere imagination that made me see the grass as green and the faces of people within a scene a reddish hue.

Incidentally, I obtained better results by placing the filter in front of the projector lens, mounting it in a lens shade. —Harold W. Hanmer, Wethersfield, Conn.

Liked Contest Article

Gentlemen: I was just reading George Cushman's article in a recent issue on building a titler. Glad to see him still plugging for titling, as I think it is half the fun of amateur movie making. Probably the lettering of titles is the greatest bugbear to amateurs, to say nothing of the wording. Never any good at freehand lettering myself, I long ago bought a 3"x5" printing press and several styles of 18 point type and standardize on 4x5 title cards. Using a 1-inch lens with a 1/16" shim behind it I focus down around 11". I have never used photofloods for title making or for interiors either for that matter, because they so soon start to blacken and lose their light quality.

In this connection I was interested in the article on substitutes for photofloods. They are just what I have been using for years with entire success. True, they pull a lot of current but not for long at a time. I have some heavy duty cables made up that will reach clear through a house. It is a three wire proposition and hooks right on at the meter box, 220 volts across wires and 110 either wire to neutral with a four receptacle box on the end. By keeping

the load balanced on the two sides the line drop at 220 v. is little or nothing.

Another article that I was interested in was the one on "How to Judge a Movie Contest" because I have often wondered how any one could fairly judge travel pictures against photoplays, etc., or color against black and white. I know that they are divided into classes, but for top picture in a contest it could be several pictures in different classes against each other, and I suppose often is. I have been told that a travel picture has just little or no chance of being top picture in a contest. Yet, I have found that of all amateur pictures the travel picture has the most entertainment value.

I have always felt that titles should not carry too much weight in a contest unless the amateur made his own titles, and the same way about musical background. In other words the amateur should certainly receive the highest praise and credit for what he himself had done, but not for what he paid some expert to do for him. Anyone can run phonograph records with their pictures and add to the entertainment value or enjoyment. I often do this myself but I wouldn't want to resort to that to rate high in a photo contest, where photography is the thing of prime importance.

• Continued on Page 380

No Annual Contest

Rather than encourage a wider use of film than that necessary for purely personal home movie filming, HOME MOVIES early this year decided to forego its customary Annual Amateur Movie Contest for 1943.

We have been surprised and delighted to find that many of the most avid of hobbyists who ordinarily would have produced a film for our contest, found other avenues of activity in re-editing and titling some of their older films, many of which were submitted to the editors for review.

From among these films, a few have qualified for the Movie of the Month certificate regularly awarded by HOME MOVIES to the amateur submitting the best home movie film each month.

In recognition of this laudible duration activity, HOME MOVIES has decided to award a trophy to the maker of the best Movie of the Month submitted during 1943.

The winner's name will be announced next month in the December issue of HOME MOVIES.

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of Amateur films

B y J . H . S C H O E N

IT is a pleasure occasionally to find a film that was inspired by one of the illustrated main titles printed in HOME MOVIES each month. Such a film is "Caught In the Act," 50 feet of 8mm. black and white produced by Fred A. Hager of Akron, Ohio. From an idea suggested by the title, Hager created a story involving a tramp and a stolen pie.

As the picture opens, the tramp is seen coming down the street toward the camera. As he approaches a house, he detects the odor of cooking. The tramp strides up to the door, knocks, and asks the housewife for a cup of coffee. Reminding him that coffee is rationed, she turns him away and closes the door. Instead of going on his way, the tramp spies the housewife's freshly baked pie cooling on a kitchen window sill. Of course he lifts it, and makes quick work of it, sitting under a nearby tree.

Presently the housewife discovers her loss, and observes the hungry tramp eating her pie beneath the tree. Brandishing a broom, she sets out for him; but the tramp is quick to get to his feet and scurries away. The continuity just fitted 50 feet of 8mm. film nicely.

However, the film is replete with errors, not too serious, however. First, it needs tighter cutting. Many of the scenes are held too long, slowing the action. The opening scene, particularly. This shows the tramp walking slowly toward the camera. A better treatment would have been to open with this shot, giving it about two feet, then cut to a closeup of the tramp, to identify him with the audience early in the story.

In the scene where the tramp knocks at the door, an immediate cut should be made to the housewife as she opens the door. Instead, the camera plays longer than necessary on this scene from the sidewalk and a lot of footage goes

by before we are brought up close to the action in a subsequent change of camera position.

Photography, otherwise, is generally good except for one under-exposed scene of the housewife 'phoning. But, of course, lack of indoor lighting equipment and war-rationed photofloods may have made a better shot impossible. Balance of the scenes are exteriors.

There are adequate titles to explain the action but this filmer made the mis-

take of opening and closing each subtitle with a fade, which involved extra footage and tended to slow the pace of the story by holding titles on screen longer than necessary.

On the whole, this production indicates promising talent, and undoubtedly the filmer will credit by the few mistakes made in this picture. "Caught In the Act" has been awarded a 2-Star merit leader.

"The Story of Ruth," 100 feet, 16mm. Kodachrome, produced by Rev. Myrtle Terry Bickhart, is a laudable effort to portray the biblical story of Ruth. This historic tale, known to everyone, needs no recounting here. Rev. Bickhart's undertaking was a tremendous one for an amateur in these times of gasoline and film rationing, and also considering fact her cast was strictly amateur, too.

Chief among the critical points in the film was the poor selection of locale for many of the exteriors and inattention to details in interior as well as exterior scenes in keeping with the period of the story.

For instance, in many of the scenes laid out of doors in the fields, a passing automobile or rows of telephone poles are seen in the distance. In others, modern barb wire fencing intrudes in sharp contrast with the period costuming of

• Continued on Page 378

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.



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O. W. I. Film Releases...

★ Office of War Information motion pictures may be borrowed rent free, except for nominal service charge, throughout the United States from 185 colleges and established distributors of 16 mm. sound films. If films are unobtainable in your city, write to Office of War Information, Wash., D. C. for data on nearest distributor.



Mission Accomplished is a story of the first all-American raid on Nazi Europe. The time: August, 1942. The place: somewhere in England. The target: railroad yards at Rouen. Into the operations hut for final instructions go the crew. After briefing is completed, they climb into their ships. Motors gunned, the Fortresses roar down the runway. Over the channel, down into Nazi flak, targets are sighted and bombs released. One by one, the planes then return to England, the mission completed. Screening time, 10 minutes.



Right of Way dovetails into the government's campaign against vacation travel and into the continuous fight against unnecessary civilian travel. It shows a troop train, a freight train, and a heavily laden truck rushing loads to a convoy slated to sail early the next morning. Through the night over highway and rail they race to their destination. They have the *right of way*—and they deliver the goods on time. The convoy sails with its full load. This picture is an excellent running mate for other O.W.I. films. Screens for 7 mins.



Farmer At War aims for a better understanding of the tremendous task which faces the farmers of America today. The ingenuity, ability and courage of these men should be recognized by Americans in all parts of the country, and this film goes a long way toward this end. The men in "Farmers At War" are not actors, but real farmers—up at 4 a.m. to work, to bed at 8 p.m., sixteen hours of toil a day, every day. Humble, unresisting, they are grateful that they can help their country by working the land they know. 11 min.



Wings Up was produced by the U. S. Army Air Forces and narrated by Captain Clark Gable, himself a graduate of Officer's Candidate School located at Miami Beach, Florida, where go men of all walks of life for a twelve-week education and gruelling training. Picture shows the rigid routines candidates are subjected to—twelve weeks of strict discipline, concentrated study, and hard work leading to graduation and the rank of second lieutenant in the U. S. Army Air Forces. About 800 feet in length, screening time is 22 minutes.



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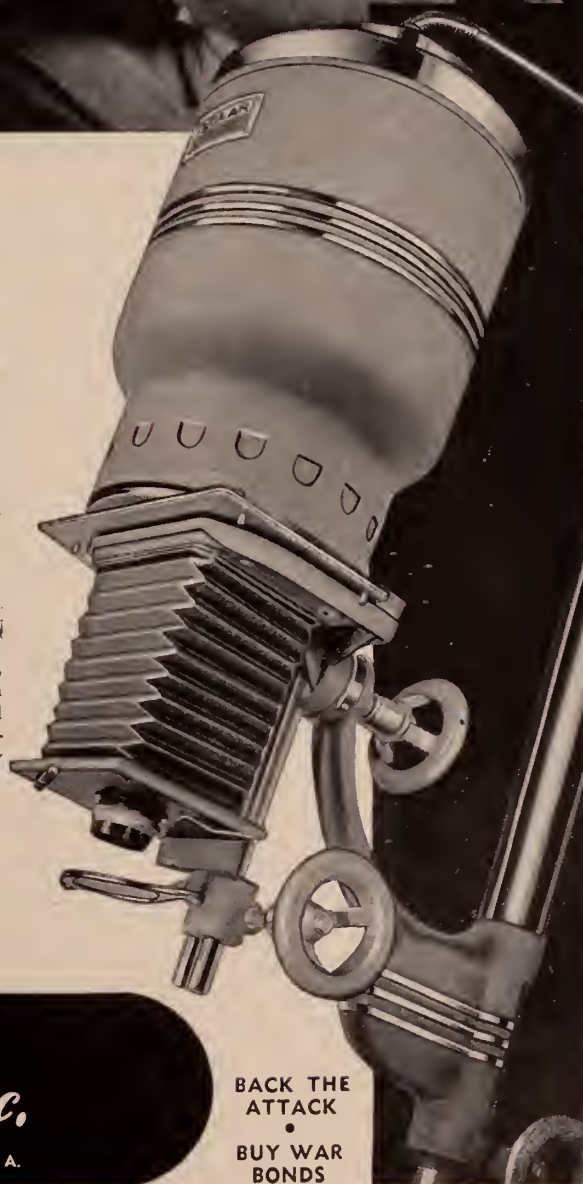
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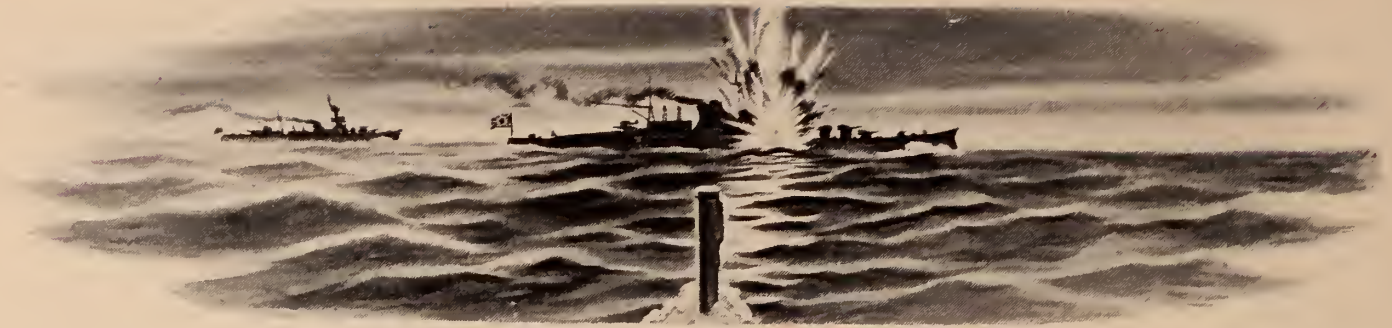
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BACK THE
ATTACK
•
BUY WAR
BONDS





HERE'S YOU IN A SUB

Like to take a good crack at a German or Jap warship—personally? Then look at the illustration below.

There's a place for you there—right inside a U. S. sub.

Of course you can't be there actually and physically. But you *are* represented.

The bonds you bought paid for that periscope.

The goods you conserved, the scrap and fats you saved, helped to release

that torpedo to do its deadly work.

Your blood may save the lives of members of this *very* crew.

You can make this sub, or any other fighting unit, more effective.

Buy more Bonds.... conserve and save.... give blood.... the more you do, the sooner you'll enjoy the richer, fuller life that's coming for us all when this war is over.

For example: Are you a camera enthusiast? Universal promises finer-

than-ever cameras easily within your means, new thrills in picture-making... thanks to new feats of engineering achieved in furnishing the Army, Navy, Marines and United Nations with fine precision optical equipment.

And other manufacturers, in other fields, are bursting with similar promises for *their* after-Victory products, eager to bring them to you soon.

But first, let's all take our places in that sub—today!



There's only one flag
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HOME MOVIES

Published in Hollywood

NOVEMBER 1943



• "City of Inglewood, California" is name gracing fuselage of sister ship to this Mitchell bomber, purchased in war bond drive staged by Inglewood Movie Club.

AS this is being written, the name "City of Inglewood, California" is being painted on the fuselage of a giant Mitchell Bomber—a mighty sky fighter that the citizens of Inglewood have personally contributed toward blitzing the Jap and the Nazi.

Inglewood citizens are sending this ship off to war after contributing more than enough for its purchase in a recent war bond drive begun by the Inglewood Movie Club. As have many other amateur cine clubs, the Inglewood group wanted to contribute toward the war effort. An account in HOME MOVIES, of the War Stamp Movie Show conducted recently by the Brooklyn chapter of the Reel Fellows, gave them an idea. The subject was discussed at a special club meeting and a committee appointed to arrange details.

The committee first discussed the plan with several local business men. The support offered was overwhelming. The committee and club members reconvened to consider a broader plan in

BONDS BUY A BOMBER

California cine club boosts war bond drive with "bomber high jinks."

B Y C U R T I S R A N D A L L

view of the support promised by the business men. It was decided to make the campaign city-wide and to set a goal of \$175,000 in war bond sales. A time limit for the campaign was set at two months. A request for certification of the drive was then sent to the U. S. Treasury department who promptly issued same and extended the campaign limit to five months.

Every member of the Inglewood Movie Club was assigned an active post in the drive. First step to get the drive going was to publicize and advertise it.

Local business men were asked to sponsor a series of three full page advertisements in an Inglewood daily paper which they gladly did. Appropriate publicity accompanied the ads in the news columns telling of the special drive being conducted by the Inglewood Movie Club backed by local merchants.

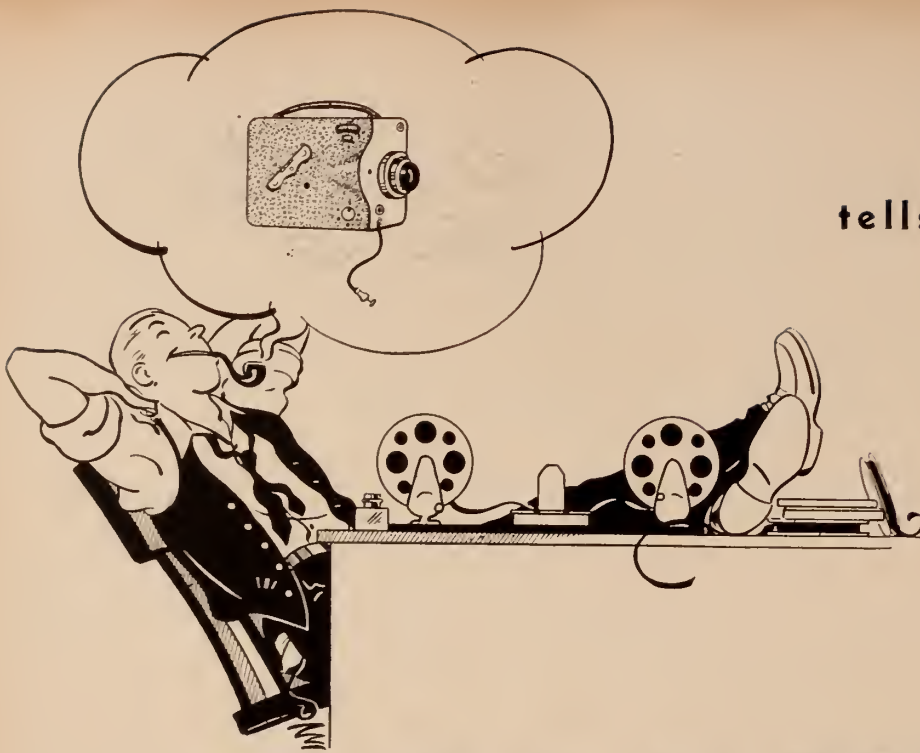
The personal activities of club members centered on making civic and service clubs conscious of the drive. Members attended and made brief talks be-

• Continued on Page 379

• Every member of Inglewood Movie Club contributed his talents toward planning, publicizing and staging bond selling rallies.

• Club members painted posters, erected window displays, then went out personally and sold bonds that bought the Mitchell bomber.





An average cinebug
tells what he wants in a
post-war camera

THIS IS THE POST-WAR CAMERA I WANT!

By JOSEPH LENSER

I AM just one of the countless number of citizens that manufacturers are planning cine cameras for after the war. I already have a camera; makes pretty good pictures, too; but it isn't the camera I'll want when things open up again and I can shoot the kind of movies I've always wanted.

Camera makers' ads and direct-mail questionnaires are seeking out practical ideas from movie amateurs for improving the post-war camera, and while little else is being said about it, manufacturers are generally agreed that the cine camera of tomorrow must have refinements in keeping with the recent progress of amateurs in the field of cinematography.

Prior to our entry into war, production of cine equipment barely kept abreast of demand. Under such conditions, there was little incentive for any manufacturer to pause in the midst of plenty to re-tool for a new model. Today, things are different. Conversion of camera plants to war production caused jigs, dies and molds to be shelved for the duration. Few, if any, of them may ever be used again. Manufacturers now have the breathing spell for research and re-designing they could not undertake when the heat of competition made such steps imprudent.

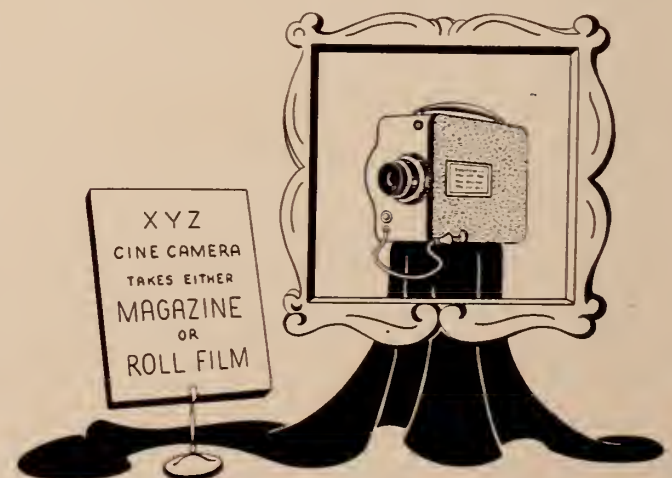
Wizards of the drafting boards have been told to start thinking about a better post-war camera and some right smart ideas are being sketched during occasional intervals in the blueprinting of bombsight and machine-gun parts. These ideas, I believe, won't be okayed for production until the vast army of amateur movie makers have been heard from—fellows like you and me with one or two practical suggestions of our own to offer.

My specifications come out of no deep knowledge of cinematic engineering. They do come out of a reasonable amount of experience in making home movies. They come from

shooting pictures and comparing the results with those of brother cinebugs with cameras more expensive and refined than mine.

I started shooting movies in 1939. I've bought and traded three different cameras since then. I've never owned a "Super Special." But my dream camera is still a thing of the future which I hope to see soon after camera manufacturers get going again. And there are thousands of other cinebugs whose history is about the same.

As for me, this is the kind of post-war cine camera I want: It must first and foremost be a "basic" model—one which easily, inexpensively and gradually may be improved, as my purse permits, with refinements such as a turret front, wind-



• It must accommodate either magazines or spools of film interchangeably.

back and other professional-like gadgets. In design, it should preferably be box-shaped with a substantial flat base surface that will insure rigidity when camera is mounted upon tripod or titler. The base should feature, in addition to hole for tripod screw, another hole to take a corresponding guide pin I hope all titler manufacturers will incorporate into the base of their titlers hereafter. Here is the one answer to the universal problem of centering camera with the title card. If the camera manufacturers will give us this one little, but very important innovation, I'm sure makers of titlers will follow suit with the guide pins. And if they don't, it's an easy matter for us to mount a pin in the titler ourselves.

The camera case, of course, should be of aluminum alloy unless some suitable plastic is discovered of comparable toughness with the ability to withstand hard knocks and varying temperatures. Chrome plating, if the process has not been improved, should be eliminated as a finish for the bright trim, and good old sturdy nickle plating again made the choice as the trim finish. Chrome has a bad record for not standing up in the salty air of seacoast areas; and as I plan at least one lengthy ocean cruise with my camera after the war, I want it to still look reasonably new after I get back.

So that no matter where I roam, I may never have to forego filming because a dealer didn't have film to fit my camera, I want mine to take either spools or magazines of film. It should be possible to design a film magazine that can be re-loaded with an ordinary 25 or 50 foot spool of film. There are times when the film magazine is a decided advantage; but at other times, when I want to shoot titles with positive film, for instance, I want to be able to do so with my camera and with the same ease as when filming with a magazine load of film.

The viewfinder should be given the designer's special attention. It should be tubular with a simple adjustment for correcting for parallax up to reasonable close distances. It should be augmented by a reflex viewfinder for waist level shooting or for making odd angle shots with the camera set low or upon the ground. And if at all feasible, the viewfinder should make possible the accurate alignment of camera on objects at close range as in ultra-closeup or title photography. Not outside the realm of possibility is an auxiliary attachment that could be slipped in front of the viewfinder and extend out and over the camera lens to enable centering lens on titles and ultra closeups with the same accuracy as when focusing directly through the lens.

The great dependency upon an exposure meter could be practically eliminated by providing a simple frame upon the camera door that would accommodate a series of exposure charts—one for each of the most popular Weston film ratings. These could be embossed or printed upon thin plates of metal, tough fibre or celluloid cut to fit the frame. Each chart also should include a quick conversion table showing the comparable $f/$ stops when camera is used at other than the regular 16 F.P.S. speed—*and in single frame exposure.*

This brings up the question of camera speeds. There should be at least four: 8, 16, 24, and 32 frames per second plus single frame; and the single frame shutter action must be consistent—allowing each frame the same amount of exposure. Control of speeds should be by means of a simple



• Turret front, windback and dissolving shutter that can be added later.

dial on side of camera that is easy to turn, yet not liable to slip from set position through handling of the camera.

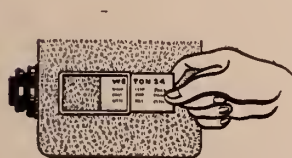
The starting button can remain about the same—a simple, easy to push button, near the lower right hand corner of the front of camera, and it must be possible to lock it in either running or stop position. But most important, the starting button must be augmented by a built-in but demountable cable release, operating independently of the starting button. The cable release control has proven too popular to be overlooked by any camera manufacturer.

Too limited running time on a single winding of the motor spring has been a great fault with many cine cameras. The post-war camera should have a larger spring that will increase running time at least half again as much as at present. Some consideration might be given to the idea of replacing the spring motor with an electric motor powered by small flashlight batteries, similar to the European Eumig camera, popular for its ability to expose a complete roll of film without a single interruption.

Footage meters in the past have not been too accurate. I want in my camera not only an accurate footage meter but a frame meter. These should be close together on the winding-key side of the camera where they will be easy to read. The footage recording should not be guess work but accurate measurement by means of a geared drive from the central sprocket. The frame meter should be equally accurate and should provide for turning dial back to zero at any time. Augmenting this, should be an audible footage register inside the camera that produces a mild audible "click" each time one foot of film passes the frame aperture in the gate.

As for the interchangeable accessories suggested earlier, these must be a product of the original planning and design. I don't want to have to pay again as much as the original price of the camera to have a turret front fitted to it, nor do I want to be without my camera for weeks while the factory makes the installation. When I'm ready for my turret front, I want to be able to take my camera to a dealer, lay my money on the counter, and

• Continued on Page 377



• It must have interchangeable exposure guides, built-in demountable cable release, guide-pin hole for centering titles, and audible footage register.



● Fig. 1—Author Gray seated before his synchronized sound-on-disc equipment in which the combination recorder-turntable is coupled with projector by means of flexible cable.

SYNCHRONIZED SOUND-ON-DISC

B y J O E P . G R A Y



● Fig. 2—Another view of the equipment. Note auxiliary motor mounted on side of projector. This furnishes necessary power to drive both units simultaneously and in sync.

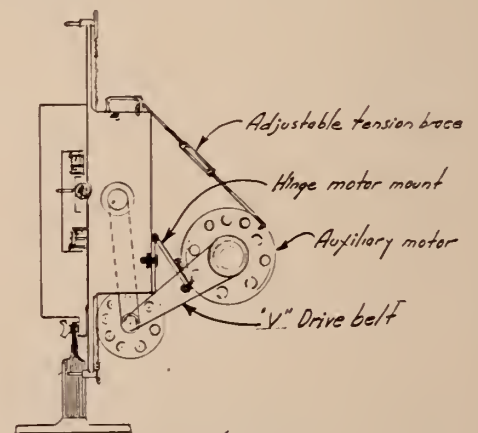
● Fig. 3—Closeup view of turntable showing overhead lead screw for cutting arm and the tachometer in foreground.



WITH all the promises of post-war sound for home movies, disc recordings are certain to furnish much of the sound for the average amateur for some time to come. An important development will be the means for synchronizing discs with the projected film.

Realizing that home movies must have something more than just titles and pictures to capture the interest of persons outside one's family, I began in 1939 to make a practice of showing my films only when they could be accompanied by appropriate music and recorded disc narration—the "spoken title" method. This sufficed for a time;

● Fig. 4—Sketch showing method of mounting auxiliary motor to projector to furnish added power to drive the coupled recorder turntable.



SKETCH NO 1
MOTOR MOUNTING ASSEMBLY FOR
AUXILIARY POWER

but, like many advanced movie makers, I dreamed of sound in terms of lip-synchronization. And then I set out to make my dream a reality.

Briefly, my "dream" consisted of coupling my Eastman 16mm. model EE projector with a dual speed combination turntable and recorder so that recordings could be cut in exact synchronization with the film, and played back on the same apparatus synchronized with the screened picture.

Fortunately I began my project while there was still some equipment to be had on the market. I was lucky to find in one radio shop an old 16-inch gear-driven turntable. It was sturdy and the mechanism simple. It provided for both $33 \frac{1}{3}$ and 78 R.P.M. turntable speeds. And it included a lead screw for the cutting head which operated by means of a worm and pinion gear from the center turntable shaft. It also was fitted with a tachometer which indicated exactly the turntable speed.

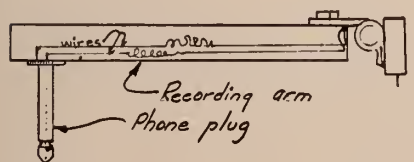
My problem was to connect this turntable with my projector in such a way that the projector motor would turn both units simultaneously and in synchronization. By counting the number of complete revolutions turned by the main projector shaft for 16 frames, the R.P.M. of the projector was determined. It was decided to couple the turntable to the projector by means of a flexible cable and this involved designing a gear arrangement by which the shaft could be coupled directly to the projector shaft. After determining the gear ratio, a very simple worm drive attachment was built which could be clamped directly in front of the projector shaft by removing the name plate. This is shown at (h) in Fig. 6.

By coupling the drive directly to the projector shaft, no strain is placed upon any delicate parts of the projector, as power is derived by belt directly from the motor as may be seen in Fig. 6. By means of a short flexible cable, (Figs. 7 and 8) the projector and turntable virtually become a single unit.

The reduction gear ratio is 10 to 1 on the projector take-off coupling. It is unnecessary to drill any holes in the projector to connect this coupling. It is clamped into position by a cross bar (d) as shown in Figs. 6 and 8. A driving pin (e) is attached to the worm drive shaft. Pushing against this pin is a dowel in the pulley on the projector drive shaft.

The pinion shaft (g), Figs. 7 and 8, is square at the base and fits the female connection of the cable (i). The foundation for the gear assembly is $2\frac{1}{4} \times 2\frac{1}{4} \times \frac{1}{4}$ polished boiler plate (h). The pillow blocks (j) and pinion gear (k) is brass, the worm (l) is case hardened steel. These gears were purchased from the Boston Gear Works, Chicago, for less than \$3.00. The pinion shaft is made from quarter-inch steel. The flexible cable which is 16 inches in length, is attached to the gear assembly by female collar (m) and to the turntable by means of the male screw (n).

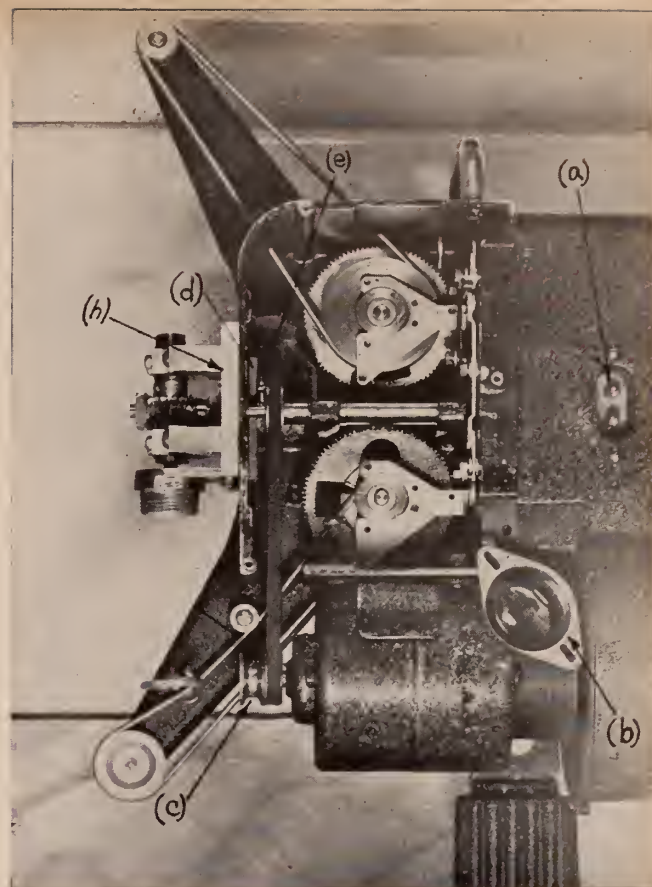
• Fig. 5—Showing unique idea of mounting recorder and playback arms on phone plugs to facilitate quick removal and interchangeability on turntable.



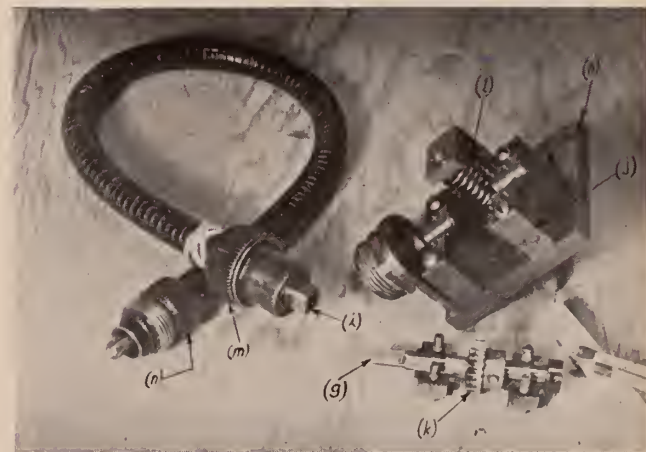
SKETCH NO. 2.
RECORDING & REPRODUCTION
ARMS USED ON SYNC. DISC.

Swinging our attention now to the other unit — the recorder-turntable — building up the recording mechanism

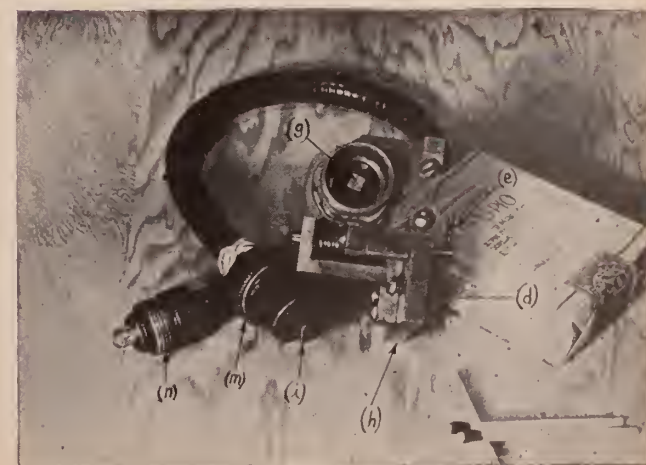
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• Fig. 6—Showing details of various alterations necessary to Eastman model EE projector in coupling with turntable and installing auxiliary motor.



• Fig. 7—The unassembled reduction gear coupling which makes possible the synchronous drive between projector and turntable.



• Fig. 8—Another view of reduction gear assembly and flexible cable. The details are explained in the text by author Gray.



● Scene from "The Three Little Bruins," recent Castle Films release notable for the excellent editing technique it demonstrates.

Editing Lessons in "Three Little Bruins"

B Y J A C K I R W I N

BESIDES offering fine screen entertainment, many of the subjects regularly released in 8mm. and 16mm. by Castle Films, Inc., afford interesting study in various techniques of movie making for the amateur. A case in point is "The Three Little Bruins," among the latest and most popular of Castle films, which presents one of the finest examples of editing a straight, narrative type picture—such as filmed most often by the average amateur.

This observation was made during a screening of the full length version of "The Three Little Bruins," although, without a doubt, the same adroit editing prevails in the shorter, "Headline" editions of this Castle subject. "The Three Little Bruins" is an entertaining document of three cub bears and their neighboring inhabitants of the forest;

and while it is essentially the little bear's picture, there is considerable film devoted to picturing, intimately, activities of owls, foxes, raccoons, skunks and other wildwood companions of the bruins.

By skillfully concealing his camera, the cameraman has captured amazing, intimate action shots of these baby bears and many timorous creatures of the wild. The picture begins with an episode showing a pair of owls high up in a tree, quizzically observing an otter playfully swimming about in the shallow creek below them. This affords opportunity for the introductory remarks

of the narrator and establishes locale of the picture. The three little bruins are next introduced and are shown attempting to climb a tall pine tree in search of honey.

From there they travel through the woods, stopping now and then to romp and play or to follow the scent of ostensible morsels of food. One such detour brings them to an old fallen tree, aged and rotted and hollowed by voracious termites. Termites are a delicacy relished by bears and the three little bruins proceed to rip the rotted bark from the tree and feast upon the nest of termites underneath.

Of course there is more, a great deal more to this picture such as intimate studies of other animals encountered by the bruins in their exploration of the forest—baby deer, a litter of baby foxes, a skunk and many others. But we have emphasized the first two sequences because they illustrate some fine film editing and because it would only be repetitive to chronicle this cinematic treatment given the other sequences. Besides, we started out to tell about the editing lessons contained in this picture.

One of the most difficult things for the amateur to do is to chop up a couple of scenes and intercut them with one another to heighten interest in a sequence of action. Yet this is one of the oldest of editing procedures and one of the first the amateur must master if he hopes to apply professional-like editing to his pictures.

At the bottom of this page is a series of eight frame-reproductions from one of the opening sequences

● Frame reproductions from an eight-scene sequence in "The Three Little Bruins" that illustrates technique of intercutting two scenes to heighten interest and build for continuity. Pictures read from left to right.

● Continued on Page 376



ONE truly photogenic event that attracts the cameras of countless movie makers each year is the Ice Follies. But the disappointing films resulting from amateur efforts to successfully record this colorful show runs into thousands of feet. Inability to move freely about with camera, and tricky lighting conditions are just two of the major problems that usually confront the movie maker bent on shooting this indoor event.

But it can be done, and successfully, too; and the film that proves it is the magnificent 400-foot 16mm. Kodachrome motion picture "Ice Follies of 1943" filmed by George L. Rankin of San Francisco. Never having attempted to film an indoor ice show, this writer for awhile was skeptical regarding the possibilities in view of the many poorly photographed amateur films of ice shows that had preceded Rankin's picture. But his film dispels any and all doubts and at the same time explodes the theory that Kodachrome must be supersensitized for the job, or the event photographed at reduced camera speed to obtain anything like a normally exposed image on the film.

Rankin photographed the entire show at Winterland, San Francisco's ice palace, using Type A Kodachrome and a Bolex camera fitted with a Leitz-Hektor f/1.4 lens. All scenes were shot at f/1.4 with the lens set at infinity, resulting in remarkable clarity in detail

considering that often the rink would be illuminated with nothing more than four spotlights. Scenes in his picture run the full gamut from huge spectacle numbers bathed in illumination furnished by every lighting unit in the auditorium, to solo numbers of a single

skater skimming the ice, spotlighted by one or two powerful searchlights. Not one scene is under-exposed the slightest.

Rankin's secret, perhaps, is the secret of all successful movie makers: careful advance planning. Having decided to film the show, Rankin attended one performance without his camera—to enjoy the spectacle and to study the most advantageous location in which to set up a camera. Also, he made a

• Continued on Page 376

• Pictures below prove it is possible to film the Ice Follies at 16 F.P.S. with Kodachrome without supersensitizing the film, and obtain scenes fully exposed and sharp in detail. Illustrations are frame enlargements from George L. Rankin's Movie of the Month.



• This action shot of Betty Atkinson, Ice Follies' star, was made on 16mm. type A Kodachrome. Note full detail in spite of low key lighting.

FILMING THE ICE FOLLIES IN COLOR

B y J . H . S C H O E N





PRINCIPAL STEPS IN NEW JEPSON HOME REVERSAL PROCESS

• Secondary steps involve washing, sulphite bath and fixing and hardening. Chief advantage offered is ability to compensate for exposure errors without sacrificing tonal quality.

A NEW HOME REVERSAL PROCESS

By STANLEY JEPSON, A. R. P. S.
Sec'y., Amateur Cine Society of India

AFTER a great deal of experiment, I have worked out a successful new home reversal method which gives softer results on positive film stock, and permits the darkroom amateur to exercise a greater degree of control over errors of exposure. Trade laboratory processing provides for a measure of compensation in reversing poorly exposed films, but the inability of the amateur to readily compensate for under- or over-exposure in the usual home reversal method has caused many to abandon the idea of processing their own films.

This new method is essentially different from the orthodox reversal technique and in brief it amounts to printing the negative image on to the unfixed portion of the emulsion beneath it; the negative image then being dissolved in the usual reversal bath of acidified bichromate or permanganate.

Before enumerating the many advantages inherent in this new method—which, to avoid confusion, I will call the Jepson reversal method, (though I have no desire for it to be known by that name!)—I will briefly outline the process:

In the darkroom, the exposed film must be placed on a *solid* drum without any protuberances such as pressure bars, etc. An open developing rack will not do. With this system the film must be kept tight upon a solid drum so that no light will reach the back of the film and thus cause it to become fogged. To further insure against fogging, the drum surface should be painted black.

If the amateur desires to reverse a short test strip of film, he can do so by winding the film around a wooden cylindrical support of a size that will fit into a large jam jar which will serve to hold the processing solutions. And if the round wooden support is attached to lid of the jam jar, it will be easier to handle and make an excellent quick developing apparatus for test films.

The film is then developed in any ordinary negative developer, and in making tests, the temperature and time should be watched closely. The degree of development should be to a low gamma, the sort of negative which will yield a nice soft print. Apart from time and temperature, one suggested method of control is to stop development as soon

as the image appears on the reverse of the film. The correct density is important in relation to printing time.

Now wash the negative for a minute or so. If the temperature is high, subject film to a chrome alum stop bath for half a minute. Empty the drum trough and prepare to print this negative on the undeveloped emulsion below. The exact exposure can easily be ascertained by a test strip laid flat on a piece of black paper with varying exposures as is done in the case of testing bromide paper. I have found that from 15 to 30 seconds (according to the density of the negative) is required at a distance of 4 ft. when using a 60 watt bulb. If the film is on a drum and only one-third of the drum is exposed to light at once, then naturally the 15 seconds exposure allowed a test strip will have to be extended to 45 seconds for the revolving drum. This is because only one-third of the circumference of the drum is exposed to an overhead light.

I have tried getting off surplus moisture from the film before printing by speedily rotating the drum and then wiping the film surface with a chamois. I have also made prints while the film was turning and washing in water with a complete film of water over the emulsion. I have not noticed any difference, but I recommend wiping the surface moisture from the negative. Obviously, spots of water should not be allowed on the surface of the negative.

The remainder of the process is completed under the darkroom red light. This consists of removal of the silver negative image in the ordinary bath of potassium bichromate acidified with sulphuric acid, or with acidified potassium permanganate. I do not propose to bur-

• Continued on Page 372



● "Leading Lizzie Astray," produced about 1915, is still hilarious movie entertainment. Prints are now available in 8mm. and 16mm. from Fun Film Library and are highly esteemed by film collectors.



● If you're not old enough to remember the famous Keystone comedies, then there's a treat in store for you in the revival of these films for home projectors. Scene from Fun Film Library's "The Race for Life."

NEW ENTERTAINMENT IN OLD-TIME MOVIES

B Y E D . S U L L I V A N

SHOW mother and dad the pictures on this page. They'll recognize them as scenes from motion pictures that were popular screen fare more than two decades ago!

They'll recognize burly Mack Swain in the upper left photo but probably won't remember the scene is from "Leading Lizzie Astray." They'll recognize Mabel Normand in the next photo being tied to the tracks by a dastardly gang led by Ford Sterling who later became Mack Sennett's most famous Keystone Cop. And below, after close study, they may recognize Gloria Swanson in this scene from a film that established her a star, way back in 1915.

Yesterday's screen tragedies are today's funniest laugh riots. So popular has the revival of old time silent movies become that many theatres have been established from coast to coast for the express purpose of exhibiting them to the public. One such theatre right in the heart of New York's Times Square is playing to standing room only every night. And just a block away, there is a film library that offers the home movie projectionist 8mm. and 16mm. prints of these very films!

There is no type of movie subject which lends itself so well for the suc-

cessful amusement of all kinds of audiences as early-day silent "came the dawn" movies. Of course, back in the days when these films were made, they were meant to be mighty solemn renditions of serious stories. Many a hanky was made soggy with tears by the very movies that today are humorous in contrast with current cinema standards. And when Mack Sennett entered the film production field with his unique slapstick comedy ideas, he provided the rapid-fire action-comedies that have endured to complete the make-up of laugh-riot movie programs for today's amateur exhibitor.

Here indeed is an idea for the countless movie amateurs who nightly are turning to their projectors and personal libraries of films to provide war-time entertainment and to sustain interest in their hobby. In this vast library of old time movies are endless hours of enjoyment, countless laughs, and boundless entertainment for young and old. Moreover, 8mm. and 16mm. prints of these old time films are virtually museum pieces, offering as they do to the movie amateur, opportunity to complete a personal library with replicas of motion pictures produced perhaps long before he was born.

The history of the film library, which is the only source of these films, dates back to 1893, year of the first Chicago World's Fair, at which time it acquired films of Fatima and of Eugene Sandow, world famous strong man. The library preserved the motion picture records of such historical events as the

● Continued on Page 371



● Scene from a silent melodrama of 1915, starring Gloria Swanson and Bobby Vernon, now reproduced in 8mm. and 16mm.



Hobby Cabinet

Other amateurs may be interested in the manner in which I converted a typewriter stand to a combination workbench, projector stand and storage cabinet for my home movie films and equipment. The stand is a popular type available from most office equipment dealers. Legs are of channel steel and the top is wood or metal with drop sides that can be raised or lowered as required.

I paneled in the metal framework with plywood to form a locker for my projector and films and fitted the door with a lock. When stand is used for editing purposes the top extensions are set erect to accommodate extra length of editing board. When used for projection, the extensions are folded down.—*Oscar I. Bauer, Chicago.*

Transitions

Unusual transitions from one scene to another can be made by utilizing an object within the scene to produce the fadeout effect. For instance, to close a scene in which a person appears moving toward the camera, have the person walk right up to the camera to "black out" the scene, then stop the camera. To open the next scene with a complementary fadein, start the camera with the lens obscured by another person or object and either pull back the camera

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

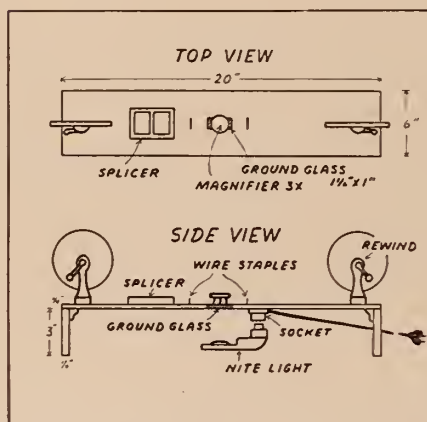
THE EXPERIMENTAL

slowly or have person or object move forward and to one side until the full scene is revealed.

An effect of this kind should not be used more than once in a reel.—*Eugene H. Fernette, Lowry Field, Colo.*

Cleaning Splicer

Most all splicers become caked with cement and emulsion particles after extensive use at point where splice is made. This accumulation should be removed frequently to insure efficient splices. Use acetone or ordinary finger nail polish remover and rub briskly with a soft cloth.—*Jas. Hugerford, Boulder, Colo.*



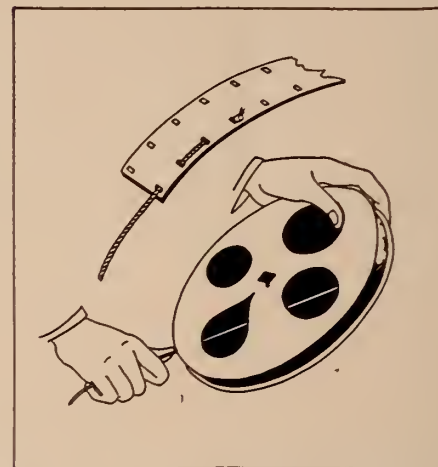
Film Editor

Accompanying sketches show manner of constructing a low-cost film editor. The base consists of a panel of plywood 20" x 4". A slot 1/4" wide by 1 1/2" long is cut in center of panel over which is cemented a rectangle of ground or opal glass. Over this is mounted an ordinary magnifying glass mounted on supports of nails driven into the baseboard. A more elaborate arrangement is to purchase a magnifying lens already mounted in a tri-legged support. These are obtainable at most optical supply houses.

To guide the film beneath the magnifying glass, wide staples are driven part way into the baseboard at either side of the magnifier. The film is then threaded through these staples and under the glass.

Splicer and rewinds are next mounted on baseboard to complete the assembly. To provide light beneath the ground glass viewer, mount a short lamp socket beneath the board to the right of the slot. Attach a right angle plug-in night light unit and adjust same so the lamp sets immediately beneath the ground glass. Two three-inch blocks nailed at

either end provide legs to support the editing board on desk or worktable.—*Jack Brockstein, Chicago, Ill.*

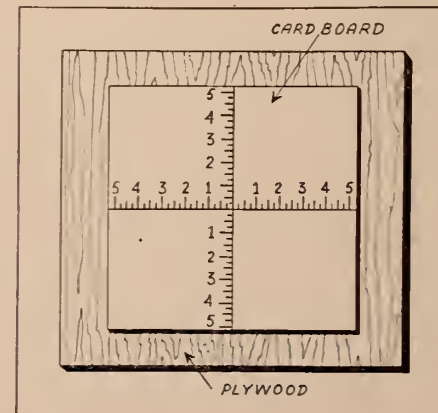


Film Retainer

Now that both rubber bands and scotch tape have gone to war, a new expedient must be found for securing film on reels after rewinding. Here is an idea that involves something not as yet rationed — ordinary string. Thread a piece of string 8 to 10 inches long through the last three or four sprocket holes in end of film as shown in illustration, knotting one end to hold it in place. After rewinding reel of film, simply draw string down between the coil of film and side of reel. Pressure of reel against film will hold string in place and prevent film from unwinding.—*F. B. Coulombe, Santa Monica, Calif.*

Title Centerer

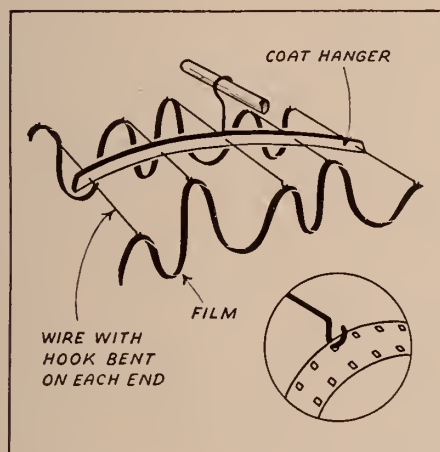
Here is a method for centering titles on home made titlers that provides a sliding base for the camera: Fit a panel of plywood in title card holder and over this tack a sheet of cardboard about 2 inches smaller in size all around. Locate



CINE WORKSHOP

center on cardboard by ruling lines from corner to corner. Next draw vertical and horizontal center lines as shown in illustration. When this is done, lay a ruler along the horizontal line and place pen and ink marks every quarter of an inch. At the inch points, ink in the figures 1, 2, 3, etc. Follow the same procedure on the vertical line. Numbers on both lines should start at the center and continue out toward margins.

With these markings completed on the chart, fix loaded camera to titler base and bring it up close to title board so end of lens barrel touches chart. Adjust camera until the lens is centered on cross lines of chart. Return camera to shooting position and expose about two feet of film. Develop film and when dry, project it to determine if camera was accurately centered. If further compensation must be made, the amount camera must be adjusted to right or left or up or down on the titler base can be determined from comparing the numerals on the exposed film with those within area of title centering chart.—*M. S. Cashman, New York City.*



Film Drying Rack

Here is a sketch of the home made gadget I am now using for drying my 8mm. film after processing. This gadget will hold 25 feet of film. It consists of a wooden dress hanger drilled to take lengths of wire, the ends of which are shaped into hooks. The wire used is thin enough to fit the sprocket holes of the film so that the film may be hung on the hooks through the sprocket holes, as shown.

There are five wires in all which pierce the hanger at the quarter, half, and three quarter marks as well as at either end, and they alternate in length. The end and middle wires are 12 inches in length and the other two are 6 inches

in length.—*G. F. Ecker, Bridgeville, Del.*



Black and White Titles

When using regular reversal film for titles instead of positive, it is not always easy for the unskilled amateur to letter titles with white ink on black title cards. To overcome this, I lettered my title cards with black ink on white bond paper. Then I put the cards (actually sheets of white paper) into an ordinary photographic printing frame and made prints from these "paper negatives" on cheap contact paper. When the prints were developed, I had a series of title cards with pleasing dark grey backgrounds with the title text in white as illustrated here. Care must be taken to allow exactly the same amount of exposure time for each title in order to insure that all title cards will be consistent in tone.—*Bob Snow, Peoria, Ill.*

Projection Screen

A good projection screen suitable not only for showing moving pictures but also stills and color transparencies is of recognized value for display purposes, but the cost is sometimes prohibitive. A practical screen for such purposes, however, can be prepared with comparatively little expense by the use of either of the following glycerine-containing coating compositions applied on suitable fabrics:

1. Glycerine 1 lb.
White glue 1 lb.
Zinc oxide (good quality) 2 lb.
Hot water 1 gal.

Apply while hot. The fabric should be stretched on a smooth surface during the coating and until dry. One gallon will cover a screen 10 feet square.

2. Stick glue ½ lb.
Glycerine ¼ lb.
Zinc oxide 1 lb.
Hot Water 1 gal.

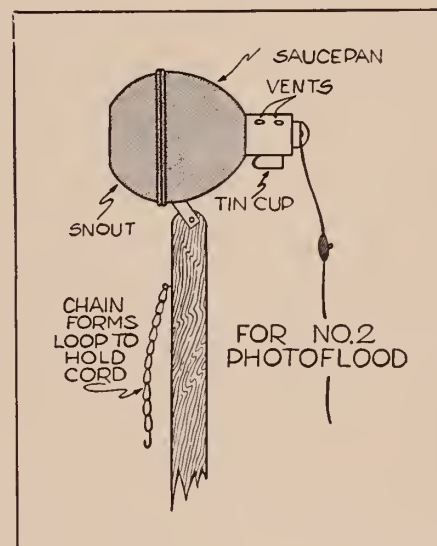
Melt glue in hot water, add the glycerine and thoroughly stir in the zinc oxide. Apply hot with a large brush to

gadgets, tricks & shortcuts contributed by Cinebugs

the stretched screen and let dry before removing from the stretcher. The screen may be rolled without breaking or cracking and gives very good detail.—*Edw. Glazer, New York City.*

Spot-Floodlight

Accompanying sketch shows an inexpensive home-made photoflood unit made from two metal sauce pans and a tin cup, plus a few odds and ends to be



found around any workshop junkpile. The tin cup was soldered over a hole cut

• Continued on Page 380

WANTED

Home Movies wants to hear from amateurs who have successfully converted silent projectors to sound; who have built auxiliary sound heads for 16mm. silent projectors. Please give full description in first letter and if possible accompany letter with comprehensive sketches or photographs showing as much detail as possible.

Material that can be utilized in a full length article will be paid for at usual rates. Short items accompanied by illustrations that can be used in this department showing workable auxiliary 16mm. sound heads will reward the contributors with sets of projection reels.

Home Movie Libraries

WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

SAN LUIS OBISPO

Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
S Little Building

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Walter O. Gutlohn, Inc.
25 West 45th St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Collier Photo Sales
1090 Union Avenue
Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON 2

Elmer B. Simpson
816 W. Virginia St.

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FOR HOME PROJECTORS



News Parade of the Year is Castle Films' annual "big time" release issued in November of each year. The 1943 edition of *The News Parade of the Year* presents in one film, all the important world events of the past twelve months, much of it outstanding examples of daring and heroic camerawork under fire. The war-action sequences are among the most spectacular ever filmed, and the domestic scenes, among the most historic.

The 1943 release covers tragedy of French fleet at Toulon; stirring scenes from MacArthur's two-pronged offensive in the south Pacific; the invasion of the Aleutians; and dramatic high-spots of our European invasion. Excerpts from Russian newsreels show thrilling episodes of their summer offensive. Allied news cameramen have contributed scenes of our successful war on the U-boat menace and of Allied bombing of German cities.

News Parade of the Year 1943 is now available through photographic dealers, distributors and film libraries in 50 and 180 foot lengths in 8mm. and 100 and 360 lengths 16mm. silent. There is also a deLuxe sound version running 350 feet in 16mm.



Arizona, spectacular 13 reel special directed by Wesley Ruggles with Jean Arthur, William Holden, Warren Wil-

liam and a tremendous cast, is the film version of the popular Saturday Evening Post serial and novel by Clarence Buddington Kelland. This story of turbulent adventure set against the rich romantic tapestry of early Arizona, becomes, in motion pictures, a drama of the birth of the youngest state in the Union. It is released on rental basis exclusively by the Russell C. Roshon Organization, 2506L RKO Bldg., New York City and 15 nationwide branches.



Film Theatrettes, Inc. are producing and releasing a series of novelty 8mm. and 16mm. films featuring nationally-known theatrical stars. Latest films, just issued, present Jean Moorehead, vivacious dancer featuring her famous dancing turns from Olson & Johnson's Broadway musical hit "Sons O' Fun." Released under titles of "La Modiste" and "Star Stepper," these two films present Miss Moorehead exactly as she appeared night after night before Broadway audiences. Both films are available in 8mm. in 50 foot lengths at \$3.75 and in 16mm. 100 foot lengths at \$4.75. Also available is a 100 foot 16mm. sound version for \$7.50. Distribution is by Film Theatrettes, Inc., 77 West 45th St., New York 19, N. Y.



A Chump At Oxford, famous as one of Laurel and Hardy's best motion picture comedies, is now available in 16mm. sound. Distributed by Post Pictures Corp., New York City, the picture relates the adventures of Laurel & Hardy who are awarded scholarships to England's Oxford university. Here they encounter the usual college tricksters and at once are made victims of hazing. In the course of events they are assigned the dean's private apartment as

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SONS O' FUN



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Film Theatrettes brings you two unique dancing numbers, "La Modiste" and "Star Stepper", featuring, of course, the incomparable Miss Moorehead. With a twist and a turn of her curvacious figure, she'll enchant you and the friends to whom you show this treasure. Sophisticated, scintillating of movement, these dances will reveal some new fascination each time they are seen. For a bit of beauty to lighten your life, order the reels "La Modiste" and "Star Stepper" today.

CHOICE....."LA MODISTE" ☐ "STAR STEPPER" ☐

8mm 50-ft. Film . . . \$3.75

16mm 100-ft. Film . . . \$4.75

16mm 100-ft. Film (sound) . . . \$7.50

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Although KIN-O-LUX efforts are devoted to supplying the armed forces and many government agencies, you can still buy some KIN-O-LUX products at leading dealers everywhere.



their dormitory rooms with hilarious consequences. A blow on the head from a falling window affects Stan Laurel's memory. He now thinks he's "Lord Paddington," outstanding scholar and school athlete, and single-handed routs a band of upperclassmen come to haze him. In time he reverts to his slow-witted self. Tired of it all, Laurel and Hardy pack their luggage and return to America. Further data and price may be obtained by writing Post Pictures Corp.



Adventure In Washington is an exciting story set in the world's mightiest capital of a boy's regeneration, vindication, and the thrilling romance of a girl's faith. A wholesome family picture featuring Virginia Bruce, Herbert Marshall, Ralph Morgan and Gene Reynolds, it was produced by Columbia Pictures. It is 9 reels in length in 16mm. sound and is rented exclusively by the Russell C. Roshon Organization, 2506L RKO Bldg., New York City and 15 nationwide branches.



Saboteur, Alfred Hitchcock's most significant screen achievement starring Priscilla Lane and Robert Cummings, is available for rental from Bell & Howell's Filmosound Library, 1801 Larchmont Blvd., Chicago. A timely story of war-time America, it dramatizes one man's conflict with enemy agents. Cummings is a young aircraft worker falsely accused of sabotage. In fast moving action he tracks down the real saboteurs in a chase that takes him through thirteen states. Eleven reels in length, rental fee is \$17.50.

Danger On Ice and **Red Hot Rhythm** are two latest Kiko the Kangaroo animated cartoon releases by Castle Films completing the series of eight films an-



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nounced by Castle Films sometime ago. Danger On Ice is packed with laughable situations. Kiko organizes a hockey team of honey bears and all go by sleigh to a nearby skating pond. Kiko and his team of hockey players become involved with other skaters in hilarious situations.

Red Hot Rhythm features Kiko the Kangaroo as a heroic fireman who aids in saving tenants of a skyscraper on top of which is a broadcasting station, whose orchestra ignites the building with a hot tune. There's action galore, and the sound version is replete with a lilting musical score and clever sound effects. Both subjects are available in both 8mm. and 16mm. silent and 16mm. sound.



Soundies — eighteen new ones — have just been released by Walter O. Gutlohn, Inc., 25 W. 45th St., New York City, augmenting the first series of musical short subjects released by this company which are proving so popular. One hundred feet in length in 16mm. sound and selling for only \$7.50 per subject, these musical hit films are ideal for highlighting any sound film program.

A new descriptive leaflet available free from the distributor describes the content and the featured musicians and singers of each film.

Pictoreels, R.K.O. Bldg., New York City, offers one of the most exciting and unusual home movies ever made in "Roadrunner Battles Rattlesnake" available in 8mm. and 16mm. film. This picture brings to home screens a dramatic fight between two denizens of western plains: a venomous rattler and the Roadrunner, a bird noted for its sharp bill and fast legs. Film is available in 180 feet 8mm. and 350 feet 16mm. silent; also 350 feet 16mm. sound. A new illustrated catalog is also offered free by Pictoreels describing other 8mm. and 16mm. films available from this distributor.

News-of-the-World is title of timely current-event films being released by Excel Movie Products of Chicago and distributed from coast to coast through photographic dealers and film libraries. News-of-the-World releases are carefully edited from thousands of feet of spot-news pictures regularly received

by the Excel organization, under the supervision of Max Levey, president of Excel. Releases are available in 8mm. and 16mm. silent, and a complete version in sound totaling 360 feet. Prices and other data may be obtained by writing Excel Movie Products, 4234 Drummond Place, Chicago.

Brownie Bear is featured cartoon character in one of the three new animated cartoon series being released by Official Films, 625 Madison Ave., New York 22, N. Y. Here is a lovable, laughable cub who tumbles across the screen into the hearts of young and old audiences, getting into more mischief than a monkey. "Brownie's Victory Garden," and "Brownie Bucks the Jungle" are titles of first two films of the series ready for release. Others will follow.

The Little King, famed Soglow comic strip character, and Dick and Larry, are other two animated cartoon subjects which will be regularly released by Official Films. Further descriptions and data may be had by writing the distributor.



Official Films announces volume 4 of 1943 News Thrills is now being released and will bring three important up-to-the-minute headline events to home movie screens. First event is the Invasion of Europe which shows landings of Allies on European continent and the start of the Yanks toward Berlin. Fully as important is the second event pictured: Italy Surrenders—fall of Mussolini, surrender of Italian fleet, and Italians fighting alongside the Allies. Third big epic event is Ploesti Bombed—record of Allied bombers' destruction of important oil center in some of the most dramatic motion pictures ever filmed.

All three events are in volume 4 of 1943 News Thrills, available in both 8mm. and 16mm., and 16mm. sound from Official Films, 625 Madison Ave., New York 22, N. Y.



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"THE ARTIST," by Eugene M. Sourla, newspaperman and member of the Manhattan Camera Club. Although he started submitting prints for exhibit only last year, his work has already been hung in 36 salons. This unusual enlargement was made with a Wollensak 5" f4.5 enlarging lens. Shown in several important salons, its excellent detail and fine textural quality have won wide praise. Gene Sourla says, "I find Wollensak enlarging lenses produce sharp, even illumination; give remarkably true rendition. Improve *your* photography with a Wollensak. BUY WAR BONDS TO PROTECT YOUR FUTURE."

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Old Time Movies . . .

• Continued from Page 361

presidential inaugurations of McKinley, Taft, Theodore Roosevelt, and Woodrow Wilson. Their vaults are rich in movie records of the first automobiles, aeroplanes, fads and fashions and of royalty, theatrical and motion picture stars and just folks, through the years.

There isn't a movie star who doesn't appear in this library's roster of fame. But most interesting is the fact that many of these films have never been seen since their initial showings more than a generation ago.

Since availability of this rich store of vintage movie films in 8mm. and 16mm. was announced to the amateur by Fun Film Library, New York City, the "Old Time Movie Show" idea has caught on fast. Many amateur cine clubs are regularly staging exhibitions of these films for charity purposes, war bond drives, or in strictly entertainment functions for club memberships. One group recently conducted an Old Time Movie party with a special twist. They called it a "Swing-That-Villain Dance." As the guests arrived, each man was provided with a villain's moustache which he wore for the evening. Swing music for the dancing was provided by recordings. Climax of the evening's entertainment was the screening of old time movies with the silent thriller, "Struggle In the Steeple," the high-point of the program. In this picture, old reliable "two-gun" Wm. S. Hart contrives to plug the villain with a ricochet shot off the bell in the tower.

Another party took a patriotic turn.

► DOROTHY STONE, owner of more than 4,000,000 feet of old-time movies, is an illustrious "chip off the old block." Her father, Abram Stone, became one of the foremost figures in the motion picture world when he started a hobby of collecting movies. Probably the originator of collecting films as a hobby, he became owner of leading pictures of his day in which such stars as William S. Hart, Wally Reid, Gloria Swanson, and Mack Sennett's bathing beauties were featured.

Some of these pictures date back to 1893 and are of such rare value, they are constantly in demand as a basis for research data on that era. After Abram Stone died in 1922, the film library he left to his wife and daughter might have proven as valueless as yesterday's newspaper but for the foresight of Dorothy Stone who recognized new entertainment value in these old films, made them available in 8mm. and 16mm. through her Fun Film Library in New York City.

—EDITOR.



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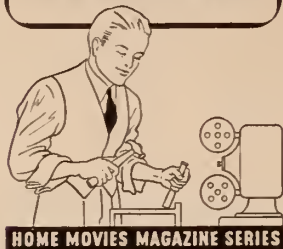
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Men in uniform were admitted free. Others paid admission by purchasing war stamps. Lobby posters cried out: "Cheer yesterday's heroes and help the heroes of today!" "Hiss the villain! Buy war stamps 'til it hurts!" The club turned in a substantial amount of money from the stamp sales. The film program consisted of 16mm. prints of "The Taking of Luke McVane," the two-fisted but misunderstood desperado of Chuckawalla valley; "Millie the Arcadian Maid" in which we see what happens when "sweet is the honeyed voice of praise upon the flattered ear;" and "The Race for Life," a do or die melodrama wherein the gal is tied to the railroad tracks before an onrushing train. Mabel Normand was the endangered heroine, Ford Sterling the dastardly villain, Mack Sennett the hero, and the Keystone cops and Barney Oldfield in his Stutz racer saved the situation in a fast paced, hair-raising finish.

The film "Saved From Himself or the Curse of a Cigarette" suggested a theme for another old time movie party. Admission to this successful affair was by cigarettes—a pack per person deposited at the door. Proceeds went to the

U. S. O. The theme movie was an old Brooklyn Film Production, the vintage of 1908! It related the terrible fate of the hero addicted to cigarettes!

No matter what the subject, these humorous old time silent movies defy the ravages of time or public sophistication. They are incomparable in their ability to create friendships by introducing folks to each other as they hiss, laugh and cheer together during screening of the films. Recently, some amateur exhibitors have augmented the showing of these films with the flashing on the screen of old time slide announcements as was the custom of theatres years ago. "Package left in lobby is leaking! Owner please come at once!" is text of just one of the gag slides used to get an audience in a mood for the motion picture program.

Such old time movies are fun for everybody. To mother and dad, they bring back fond memories. For the younger generation who never saw such films before, they bring a new kind of hilarious entertainment. And to the advanced movie amateur, they offer serious study of many fine silent movie techniques that still apply to good amateur picture making today.

New Home Reversal Process . . .

• Continued from Page 360

den this article with formulae. But please remember that the strong caustic developer recommended for the usual reversal process must not be used; that in its place an ordinary soft negative developer is substituted.

After the negative image has disappeared in the reversal bath, there is the usual washing for five minutes followed by the usual ten per cent sodium sulphite bath in order to remove the yellow stains. Remember that the light is *not* switched on, as the exposure has already been made; and after the sulphite bath and a further wash of five minutes, you proceed to develop the printed image in an ordinary M. Q. developer and finally fix in hypo. The use of hypo strengthened with acid hardener is desirable.

I will next set forth the advantages of this method which the reader may proceed to try for himself. The first method of control lies obviously in the first developing bath. By varying this, a soft or hard negative may be obtained. For instance, a plain Metol developer will give a soft image, and softer still it is used at half strength. A more contrasty developer may be used composed mainly of hydroquinone; and, of course, the negative can be developed to a low or high gamma according to the contrast required. With the normal re-

versal method, as opposed to the Jepson method, this is not possible because a strongly energized caustic developer must always be used in order to produce a heavy deposit.

Even on positive stock (with which I experimented) there is practically no halation in such a thin negative. But a much greater degree of control can be exercised in the printing because by varying exposure, a light or a dark print may be made. The same control can be effected in the Jepson method during the last development which can be stopped after 2, 3 or 4 minutes, and the image then watched. Without sacrificing tonal quality, such a shortening of the final development in normal reversal technique is not possible. This is because the redevelopment has to be carried to completion, but in the Jepson method one is merely developing a print, and after the requisite minimum density is obtained, one can continue to build it up if he so desires.

And now for a most interesting part of this process which enables the amateur to attempt compensation. It may happen that one-third of the film on the drum is underexposed and the rest normal. This underexposed portion, presuming that it is all together at one end of the drum, will result in a weaker negative requiring less exposure. Com-

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compensating for this is done by what is known during enlargement of still photographs as "dodging." In other words, while the drum is rotated during exposure, the thin portion of the negative is shielded for a portion of the time by a piece of card. In the same way, any dense portion of the negative may be given extra exposure.

"And now," the critical reader may ask, "how about compensation when the exposure errors are scattered here and there over the film?" This is still possible, but the average worker may hardly think it worthwhile because the method is somewhat elaborate. The method I suggest is the use of a small flashlight held at a fixed distance of an inch or so from the film while it revolves, and with a narrow slit through the end of the flashlight so that the light is concentrated over one film width only. In this way, by varying the exposure time, it should theoretically be possible to compensate.

Naturally, nothing like the results obtained by film laboratories with automatic compensating equipment based on the Selenium Cell method can be hoped for, but I throw out the suggestion as worthy of investigation by those amateurs who do not mind taking pains over tests. It should be successful if one is careful to fix the flashlight so that distance from the film cannot vary at all. Some sort of mechanical traveling device for the light is obviously necessary, and the addition of a condenser to bring a concentrated spot of light from the flashlight would also be ideal. The exposure could be calculated by so many revolutions for a normal negative—or, alternatively, one revolution for each exposure with the light intensity to be varied either by resistance fitted to the light, or by varying the distance of the light from the film. In the absence of a flashlight resistance, an old lens diaphragm would do. I have tried the dodging method, and though it needs a little practice in estimating the variation in exposure, this is well worthwhile.

Here is yet another method of exposure compensation which may appeal to people who like messing about with different developers. Develop the negative on the drum until the majority of it is correct. Then wash and bring up the under-exposed parts by local application of a developer with a piece of cotton. Obviously this method can only be applied when one-third or one-half of the drum has the under-exposed portions together.

I have tried this very successfully with a first developer of Acid Amidol, bringing up the under-exposed portions by applying the Amidol to the film with cotton. The Amidol is not acid at all and has an extra portion of Soda

Carb. in it. Beware of fog when doing this. When a complete portion of the drum holds under-exposed film this continuation of development is probably the easiest of all because it gives that portion of the film which is underexposed the prolonged and proper development, thereby insuring a better result finally than giving of less exposure to a thin negative.

To summarize this technique, the processes are:

1. First development in ordinary negative developer to produce a thin negative image.
2. Switch on white light and print this negative image on the emulsion beneath. Dodge the lighting for exposure errors, or continue partial development by application of Acid Amidol for under-exposed parts.
3. Switch off white light, wash, and remove the negative image in reversal bath.
4. Wash for 5 minutes.
5. Give sulphite whitening bath until stain is removed.
6. Wash for 5 minutes.
7. Develop the printed image in an ordinary M. Q. Developer.
8. Fix and harden.
9. Final wash.

The whole process takes only about half an hour and is most interesting. In tropical countries it has one very great advantage. The normal reversal method employs such a strong caustic developer at the outset that gelatine softening and reticulation is extremely difficult to avoid, and can only be done by copious ministrations of sodium sulphate, formalin, etc., in the developer, or by employing other hardening methods. In the Jepson process there is no preliminary softening of the gelatine by caustic, with the result that I have found a welcome absence of reticulation. It should be remembered that even before reticulation starts in ordinary processing with temperatures over 70, there is a preliminary invisible softening which destroys hundred per cent definition!

GOOD NEWS!

Effective October 1st, the War Production Board modified the restrictions applying to sale of photoflood lamps, permitting dealers to sell lamps to non-priority users such as commercial and professional photographers.

While this order does not make photoflood lamps immediately available to amateur movie makers, it may indicate that such a step may not be far distant. Much depends, of course, on the trend of the war and its effect on production of non-essential war-time goods.

In the meantime, all of us can speed the day with extra effort in war bond purchases.

Synchronized Sound-on-disc . . .

• Continued from Page 357

presented no difficulties. A 15 ohm magnetic cutting head was purchased and fitted to the overhead lead screw as pictured in Fig. 3. An amplifier was built especially to fit my particular requirements for recording and playback presentation. However, I once had occasion to use my house radio in place of the amplifier when the latter was in need of repair, and with very successful results. So it can be seen that a specially built amplifier is not absolutely essential where a good radio is available for amplification purposes. Any radio electrician can make the necessary wiring changes at small cost.

I built the recording and playback arms to meet my particular requirements. These are illustrated in sketch No. 2 herewith. The contact and swing pins of both the playback and cutting head arms are regular phone plugs attached to the arm bases. The two wires leading to the cutting head and to the crystal pickup are attached directly to the plugs. A single phone jack that receives the plugs is mounted under base of the turntable and at such a height as to allow the arms to clear the turntable and discs. Wires leading from the jack contacts lead to a double-pole, double-throw switch and thence to the amplifier for either recording or reproduction. This phone plug and jack method of attachment obviates necessity of having both playback and cutting head arms on top of turntable at the same time. They are instantly detachable and interchangeable. Full floating pick-up arm is effected by a hinge-joint just back of the crystal which provides a minimum of weight upon the needle.

Close observation of Fig. 2 will reveal that an auxiliary motor has been added to the projector. This is a 1/40 H. P. motor of constant speed and unaffected by current fluctuations. It is belted directly to the regular projector motor as shown in sketch No. 1, and so wired as to start simultaneously with it. From behind the power plug-in socket (a) shown in Fig. 6, the two poles are tapped and lead to outlet (b) where the plug of the auxiliary motor is inserted. Current, therefore, is transmitted to the main and auxiliary motor simultaneously at the throw of the switch.

This auxiliary furnishes the necessary added power to drive both projector and turntable smoothly. Since this motor has more driving power than is actually required to operate the projector, it will drive the projector at constant

speed from the instant the rated R.P.M. is attained by the motor. This leaves the operator free for other details that must be watched during recording. Also, constant, unflinching speed permits music to be included in the recording without injecting irritating "wows" that otherwise would occur from fluctuating speed. Then, in projecting a synchronized picture, a more professional effect is created in that the film and recording may be started simultaneously by a mere snap of a switch. It is a genuine pleasure to be able to do this, to sit in the audience without a care while a 400 foot reel of film is screened with synchronized sound, music and dialog.

In planning to couple the auxiliary motor to the projector, it became necessary to determine size of pulley required to turn the projector at exactly 16 F.P.S. without the power rheostat turned on. Size of pulley was eventually determined thus: Auxiliary motor was mounted temporarily beside projector. A "V" channel was cut in the knob extending from the pulley shaft on the regular projector motor. This became the pulley over which the belt from the auxiliary motor would run. Then by winding scotch tape around the auxiliary motor shaft, a temporary pulley was built up until it was about one-half inch in diameter. The belt was then placed over this and the motor started. A check was made to determine how many seconds were required for 80 frames of film to run through the projector powered by the auxiliary motor. Additional tape was wound to build up diameter of the temporary pulley until 80 frames of film would pass through the projector in exactly five seconds, or 16 frames per second.

Diameter of the temporary pulley of wound tape was measured and a regular "V" drive pulley of corresponding diameter fitted to the motor. The motor was now ready to be mounted permanently on the projector and this was done by the means of a hinge and a turnbuckle as illustrated in sketch No. 1. The turnbuckle serves to apply the right amount of tension on the belt for efficient operation. By mounting motor on the hinge, it becomes instantly demountable by removing the hinge pin, allowing projector to be used for normal silent projection, and to permit placing it in carrying case.

Vibration was perhaps the biggest bugaboo I had to overcome. The pull down mechanism of the projector cre-

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ated vibration which was not easy to eliminate. As may be seen in Figs. 1, 2, and 3, the turntable unit is mounted on soft rubber blocks—art gum, to be specific—and four coil springs attached to the turntable housing maintains a semi-floating condition for the chassis. Under the projector base is a double thickness of felt and these two shock absorbing mediums—felt and art gum

—reduced to the minimum, all vibrations which might otherwise reach the recording head.

The combined outfit as a whole is easily portable. I have used it many times outside my home for presentation of training films. It requires no more space than usually occupied by the average sound-on-film projector and speaker, and weighs about the same.

Editing Lessons in "3 Bruins" . . .

• Continued from page 358

in "The Three Little Bruins." They are reproduced to illustrate how two separate actions are intercut with one another to create continuity and heighten interest. In the first scene (the pictures read from left to right) the two owls are shown in a medium long shot, gazing down at some object below. The next shot of the otter on the log, shows him, too, gazing at some object out of scene. Then the following shot of the owls, at closer range, pictures them observing the movements of the otter more intensely. There is a cut-back to the otter and we see him swimming about in the shallow creek and then, in the fifth scene, we see the owls again, this time one is expressing more than usual interest in the otter's aquatic prowess. The scene shifts again to the otter in the sixth scene, then back again to the owls in the seventh, and concludes with an interesting shot of the otter cutting dolphin-like capers in the water to the amusement of the owls above.

Some amateurs in attempting to edit a similar sequence, might treat it in two, possibly three shots—the long shot of the owls, then the closeup of them, then a continuous shot of the otter. We all are familiar with amateur film cutting of this type. But imagine how much more eloquent is the treatment given this sequence by Castle's film editor.

Probably you would like to know how much footage was allowed each of the eight scenes in the sequence just described. The first scene is 107 frames in length. Figuring 40 frames to the foot, this is a little over two and a half feet. Of course, this was the sound print that was measured which traveled at 24 frames per second instead of at silent speed of 16 frames per second. So, for a silent cut on the same basis, this scene would be proportionately one-third shorter or about 71 frames in length.

Checking further, it was found that the second scene was 159 frames in length. Balance of scenes contained frames as follows: 3rd, 87 frames; 4th, 74 frames; 5th, 69 frames; 6th, 63 frames; 7th, 67 frames; and 8th, 55

frames. Note how, with exception of seventh scene, each was cut progressively shorter, a technique which builds for tempo in sequence cutting. This intercutting of the two scenes with a gradual lessening of screen time accorded each cut, increased interest in the sequence as a whole and injected a measure of action and drama that an audience would not get were the action shown in just two lengthy cuts of the owls and the otter.

Next time you have an editing job to do, keep the example illustrated here in mind. It may be only a short vacation film; but if you have, for example, a shot of one of the family gazing motionless at some interesting scene or object and another shot or two of some object or scene in motion, try intercutting the two, if the scenes are reasonably related, and see what a better picture it makes on the screen.

Better yet, see "The Three Little Bruins" on your home movie screen and study this editing technique for yourself—then edit your film.

Filming Ice Follies . . .

• Continued from Page 359

mental note of the highlights of each act so that he would know, when time came to film them, just what to shoot and what to pass by, thus to avoid wasting film.

With a complete mental plan of the project ahead, Rankin attended the show a second evening, set up his camera on a sturdy tripod high up among the tiers of seats, and was ready for the opening curtain. There was just one thing he failed to account for and that was the flashing of spotlights directly into his camera lens as the show progressed. Fortunately this did not occur often, and the footage deleted because of this unlooked for obstacle constituted the only waste of footage in the entire filming project.

As the performers appeared on the

ice, Rankin timed each scene carefully, all the time following the action through his viewfinder in order to record only the most interesting part of each act. From observations made at the previous performance, Rankin was saved the mistake of starting his camera immediately as the performers entered the arena at the far end of the auditorium. Instead he waited until the skaters moved closer to the camera and recorded most of the action at the closest possible range with a great saving in footage.

Now ordinarily we consider a motion picture that does not have an occasional closeup as less interesting than one that does. But closeups were almost impossible to obtain without shooting some of the action again at another performance with the camera set up closer—particularly as Rankin hadn't a telephoto lens of sufficient speed at the time.

But fortunately the absence of closeups is overlooked, particularly because the film having been photographed from a fairly high angle and far enough back in the auditorium so the camera lens covered the entire ice arena, there is constant movement of the skaters to and away from the camera. The scenes automatically grow from long to medium and to reasonably close shots without a cut by virtue of the camera movement following the performers.

The film is one that will never become dated nor lack interest, for cos-

tumed skaters performing unbelievable routines on ice will always be good screen entertainment, particularly when it is in color. Metro-Goldwyn-Mayer or Paramount or Fox, or any of the others could not have pictured the Ice Follies any better with a motion picture camera than did Rankin. Of course, they would have captured the sound and music, but then Rankin has this, too, in the selection of well chosen musical recordings which he plays by means of dual turntables during screening of the picture.

Description of the show is by subtitles, and here, again, Rankin has done a creditable job. His narrative is well worded and carefully composed to make an attractive series of titles that explain the highlights or introduces the stars of the various acts that go together to make up the Ice Follies.

For awhile, Rankin said, it looked as though he would not be able to go through with his plans to film the ice show. Kodachrome was getting scarce around town. But a little persistent effort over a period of weeks finally netted enough film for the project and filming was begun the first week the show was in town.

All the pains, all the careful planning Rankin put into production of "Ice Follies of 1943" paid off in a beautifully photographed and highly entertaining motion picture. It has been nominated the Movie of the Month by HOME MOVIES' editors. It is one of the best amateur movies of the year.

The Post-War Camera . . .

• Continued from Page 355

have him mount the new turret front while I wait.

The original single-lens front should be interchangeable as a unit, being instantly removable with little more work than taking out four screws. The multi-lens turret, mounted upon a similar front panel, should replace the single lens unit with equal ease.

The camera design should allow for installation of a dissolving shutter at a later date. This shutter should be easily interchangeable with the regular camera shutter at the factory. It should be as efficient as the shutters on the big Mitchell or Bell & Howell studio cameras, and open and close by means of a small, manually operated lever on side of camera.

A windback, of course, is just about the most important feature of a cine camera for many amateurs, yet I realize that there are many who would never use it. Therefore, this feature should also be provided for in the orig-

inal camera design, making it possible for the factory or dealer-representative to install a windback in my camera at any time and at a reasonable price.

These innovations, I think, would take care of the needs of most of the ambitious movie makers, after they pass beyond the embryonic "snap shooting" stage of making movies. I, for one, would find a lot of pleasure in adding gadgets to my camera one at a time as circumstances permit and as I develop a need for them. My zest for movie making wouldn't be suddenly chilled upon viewing a brother cinebug's swell movie made with a more elaborate camera than mine. Instead, I'd appreciate that I could do the same with a comparable camera, then I'd start saving up to buy the windback or the telephoto lens needed to better the quality of my pictures.

(Next month, Joe Lenser will give his ideas for improving the post-war home movie projector. Ed.)

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TITLE TROUBLES

By **GEORGE W. CUSHMAN**

Q: Is there any method by which I can fade one title into the other when one is Kodachrome and the other black and white?—S. K., Ft. Benning, Georgia.

A: If the titles are already filmed, there is no way by which you can fade one into the other. However, you can make one title wipe off into the other by cutting the films diagonally for about six or eight frames, then matching the cuts and splicing together with clear cellulose tape.

If, however, you seek to fade such titles yet to be made, you can achieve desired results in the following manner: Prepare two title cards identical in size, design and text. Color one and leave the other black and white. Then, with color film in the camera, shoot the black and white title, fading out at the end. Cap the lens and backwind film a few frames, insert colored title card in titler and fade in on same, shooting it for desired length. On the screen, the black and white title will appear first, then dissolve into the color.

This result can also be obtained by using only one title card, shooting it in black and white first, then, without removing it from titler, coloring it and filming it again in color.

Q: I have tested my title area very carefully according to system described in your book, "How To Title Home Movies" and am confident I have de-

termined the exact center; yet, invariably, when titles appear on screen, the last letter or two of each line is cut off. What is my trouble?—M. J., Minneapolis, Minn.

A: First examine your film carefully. If all the lettering appears on the film frame but some is cut off when projected, its probably because your projector aperture is smaller than that of your camera. Remedy, is to make projector aperture larger. Also, you should not include too much lettering to a line. Leave plenty of margin to the right and left of your lines as well as at top and bottom.

Q: Is it true that a filter will tend to make sharper titles?—J. M. deP., New Orleans, La.

A: It is doubtful if a filter would make "sharper" titles. But where the background and lettering are both in color, and the title is to be filmed with black and white film, a filter could make the lettering sharper or more legible by increasing contrast between letters and background.

For example: If title is lettered in white on a bluish background, using an orange or yellow filter before camera, filter would pass the white letters but hold down the blue background. But where title is the usual black and white, no filter will improve photographic results.

Reviews of Amateur Films . . .

• Continued from Page 346

the players. By merely moving the camera a short distance to film the scene from another angle, these distracting factors could have been eliminated.

Unfortunately many of the scenes were underexposed and the camera unsteady; but taxed with a dozen and one details which surely this filmer must have been in shooting such a pretentious story, it is understandable that occasionally she might forget to check her lens for correct focus. Some titles were out of focus also.

There are ample titles in the picture, but too much emphasis was placed upon making the subtitles ornate. Instead of a consistent style of composition, each title is composed differently out of white block letters. Letters of different sizes are used and the lines often set at

an angle. Here again we must remind movie amateurs that long practice has established the rule that sub-titles should be composed as simple as possible, without decoration and tricky effects which tend to distract from the title's message and slow down action of the picture.

In exhibiting the picture, Rev. Bickhart speaks a prepared narrative, using microphone and amplifier. In view of this, we should say the subtitles could be entirely eliminated from the picture. All and all, "The Story of Ruth" is a commendable effort, and HOME MOVIES' reviewers have awarded it 2-Stars.

The treatment of "A 4-Gallon Vacation" is one that scores of other movie

makers might successfully follow in "polishing" up last year's vacation picture. The continuity idea developed by Mr. and Mrs. Kieth Walker of Salt Lake City is unique as it is timely. The picture is in 8mm. Kodachrome, 150 feet in length.

The story begins with Mrs. Walker seated in her living room figuring out how she and husband can take a vacation on 4 gallons of gas. Her husband enters scene and she shows him slip of paper, announcing at same time she's worked out problem. Mr. Walker checks her figures, finds she's in error by 4/10ths of a gallon. She suggests they can get by coasting part way home.

Cutting of this sequence is well done and the picture gets off to a good start. The Walkers pick up another couple on the way and are soon off to the mountains, after buying 4 gallons of gas. Arriving at a mountain cabin, luggage is unpacked. The men go fishing while the wives prepare dinner. Later they go horseback riding. There follows

several sequences of scenic shots of the country-side, flowers, etc.

The vacation over, luggage is repacked and the two couples start for home. A closeup of a spinning car wheel gradually slowing suggests already the vacationers are having trouble. A subtitle "Oh! Oh! Out of gas. We forgot to coast!" confirms this. Cutting at this point is a little bad as the title is merely inserted between two irrelative shots. It should have been intercut into a closeup of one of the party speaking.

The vacationers, after some difficulty, obtain the assistance of another motorist who pushes them back to town. Picture ends on this scene without a fade or an end title—a marring note in an otherwise well titled and edited picture. Photography rates fair, with several underexposed and out of focus scenes affecting the overall average. In awarding this picture 3 stars, consideration was given the original and very effective continuity idea and the editing treatment.

Bonds Buy a Bomber . . .

• Continued from Page 353

fore gatherings of the Junior Chamber of Commerce, Lions Club, 20-30 Club, civilian defense groups, and others. Augmenting these talks was a program of films which were screened immediately afterward. All the films were productions of members of the Inglewood Movie Club.

A highlight of the screen program was an appropriate reel picturing activities of the U. S. Army air force which included scenes of a Mitchell Bomber, the type of ship Inglewood citizens were being urged to buy. This film was made by a former member of the club, now in the Air Force, and was shown by special permission of the Army. With this film, as with all others shown at the various meetings, sound was added by means of disc recordings. Most of the films screened were 8mm.

Another major activity of the club was the designing and production of posters announcing the drive. Much midnight oil was burned by club members in painting and lettering the posters which were displayed prominently all over the city. The club boasts a sign painter, a showcard letterer and a printer among its membership, so production of the poster publicity was no problem at all.

The Inglewood Movie Club's bond drive opened officially on August 1st and on September 11th, just five weeks later, they staged a "Bomber High Jinks"—a giant screen and stage show to thank Inglewood citizens and to an-

nounce that the \$175,000 goal had been reached.

By this time, the Government's third war loan drive was getting under way. Because of their tremendous success in raising \$175,000 in a short space of five weeks, the Inglewood Movie Club was asked to join the Inglewood third war loan drive committee. The city's quota was now \$300,000 with \$175,000 already subscribed—the club's bond sales having been credited to the overall city quota set by the third war loan committee.

The "Bomber High-Jinks" staged in the Inglewood high school auditorium set the ball rolling on the city's third war loan drive. By this time members of the Inglewood Movie Club were veterans at selling war bonds. The bond auction staged during the high-jinks sent the community's bond receipts soaring. Merchandise contributed by local merchants was sold to the highest bidder, the bidding, of course, consisting of offers to buy war bonds corresponding to the price bid for an article. At the close of the drive, the city's quota of \$300,000 was considerably oversubscribed.

"Our club not only did a good patriotic turn in staging this bond drive," said club Prexy R. F. 'Bus' Van Vliete, "but we did more to knit our membership closer together than with any other activity previously staged by our club. The members' enthusiasm was tremendous. Fellows who normally would try to get away from a club meeting

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around 10 p. m., worked until one and two o'clock in the morning, painting posters, laying out newspaper ads, and tapping out publicity blurbs on an old typewriter."

So successful was the club's "Buy A Bomber" bond campaign, club has been nominated to membership on Inglewood's official war bond selling committee, and will join with other civic agencies in future bond drives.

In the meantime, of course, they'll continue with regular club activities, filming and screening home movies. Stimulated by the enthusiasm accorded members films screened publicly during the bomber bond drive, plans are now under way for a huge salon showing of the club's best member-made movies.

The Reader Speaks . . .

• Continued from Page 344

I hope that you will pardon this outburst. It is just a sign that I haven't lost interest in my twelve-year-old hobby.—R. C. Denny, Fresno, Calif.

Better Idea

Gentlemen: I noted, with interest, on page 252 of the August issue, details for building a film developing rack. The specifications called for use of brass nails as guides for film on the rack cross members. May I say that in my opinion brass nails should not be used as the copper content in the nails will contaminate the developing solution, particularly the fine grain developers which require a longer immersion of film in the solution. Wooden pegs should be substituted. Also suggest that the entire developing rack be coated with asphaltum paint before use. Otherwise, hypo may penetrate the wood, remaining there to contaminate developing solutions in subsequent processing operations. Bert Baker, Minneapolis, Minn.

Experimental Workshop . . .

• Continued from Page 363

in bottom of large saucepan and into this was fitted a porcelain lamp socket. Holes drilled in top of cup permit heat from lamp to escape. Two L-shaped brackets were riveted to pan near the rim and these served as a hinged clamp for attaching reflector to a wooden upright fitted with wooden cross members for legs.

A "snout" was made for this reflector out of another saucepan of similar size. This was fitted with small spring clamps around the rim that permits clamping it

over front of the reflector. The snout serves to concentrate the light in a narrow beam, similar to a spot light but with less intense light. — Demetris Emanuel, Los Angeles, Calif.

Novel Titles

If your home is fitted with venetian blinds, one of them may be used in conjunction with your title making to produce interesting fade-in and fadeout titles. After placing a black drape in back of the blind, arrange the title upon the slats with cut-out or "stick-on" letters. Before shooting the title the blind should be opened so that slats are fully horizontal. Then, starting the camera, the blind is gradually closed to produce the fadein effect and left in "closed" position for the duration of time title is to remain on the screen. To fade-out, slowly open venetian blind until the slats are in horizontal position again.—Lew Gordon, Portland, Ore.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF HOME MOVIES, published monthly at Los Angeles, California, for October 1st, 1943.

State of California, County of Los Angeles, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Associate Publisher of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif., and C. J. Ver Halen, Jr., 9024 Lark Ellen Circle, Los Angeles, Calif.; Editor, Arthur E. Gavin, 2230 East Glenoaks Blvd., Glendale, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Partnership, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif.; C. J. Ver Halen, Jr., 9024 Lark Ellen Circle, Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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(Signature of editor, publisher, business manager, or owner.)

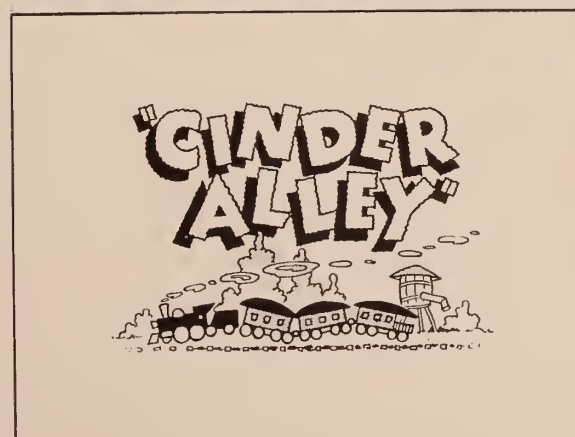
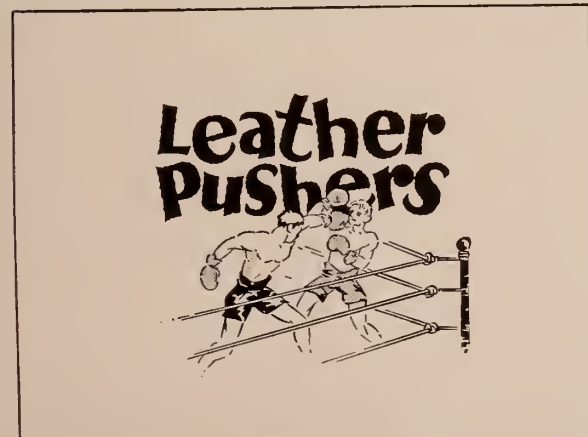
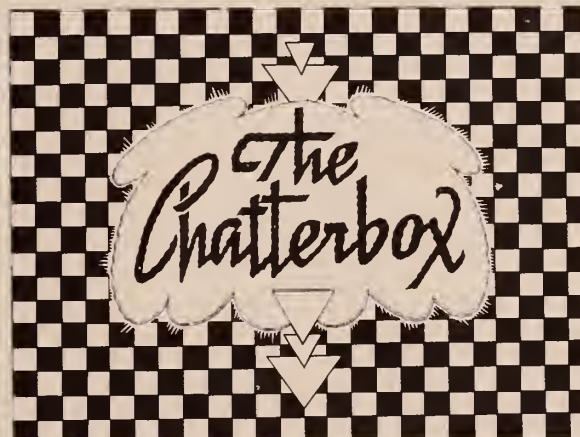
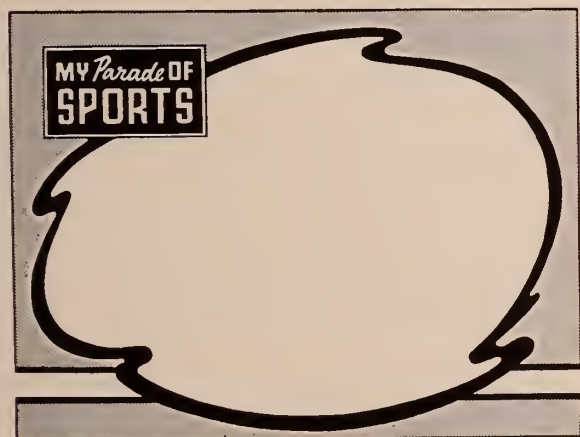
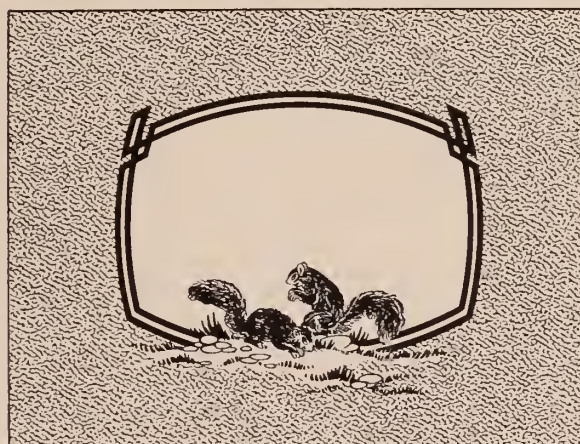
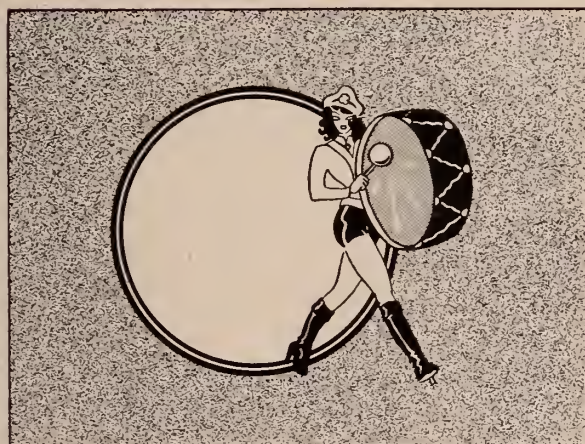
Sworn to and subscribed before me this 13th day of October, 1943.

(SEAL) S. E. GRILL.
(My commission expires Oct. 13, 1945.)

TITLES

By EDMUND TURNER

THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement to insure wrinkle-free surface.



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- Cine Kodak Special, F:1.9 Kodak lens, 15mm, Kodak F:2.7, 4" Kodak F:2.7 and 2" Kodak F:3.5 lens, with combination case, \$648.55.
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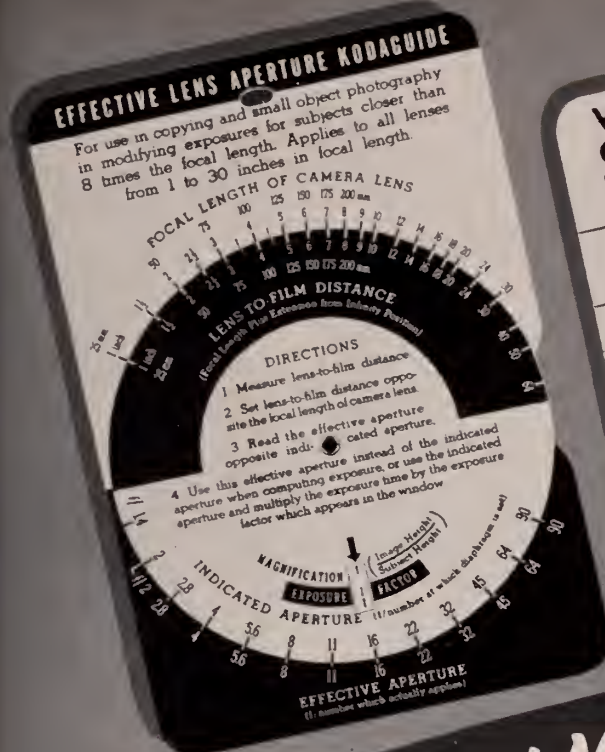
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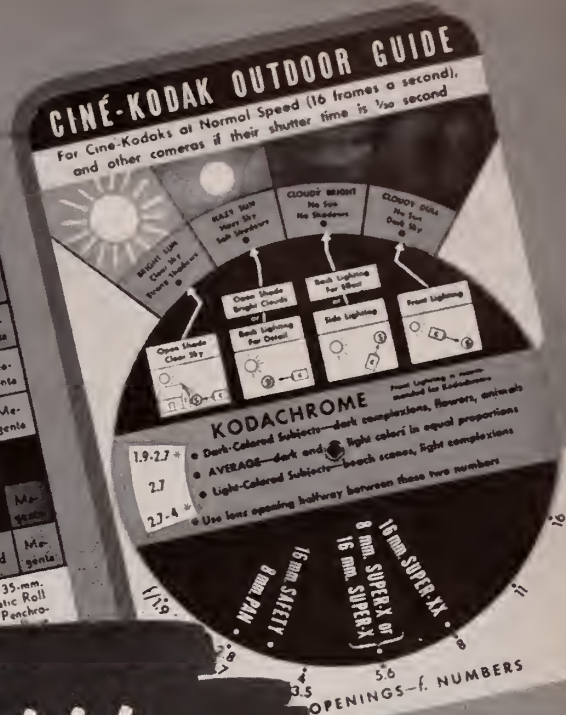
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F 15	Color Contrast	Blue Green Yellow Red Magenta
B 6	Color Contrast	Blue Green Yellow Red Magenta
5	Color Contrast	Blue Green Yellow Red Magenta
A 8	Color Contrast	Blue Green Yellow Red Magenta
B 8	Color Contrast	Blue Green Yellow Red Magenta
A 10	Color Contrast	Blue Green Yellow Red Magenta
B 10	Color Contrast	Blue Green Yellow Red Magenta
A 12	Color Contrast	Blue Green Yellow Red Magenta
B 12	Color Contrast	Blue Green Yellow Red Magenta
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B 14	Color Contrast	Blue Green Yellow Red Magenta
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B 98	Color Contrast	Blue Green Yellow Red Magenta
A 100	Color Contrast	Blue Green Yellow Red Magenta
B 100	Color Contrast	Blue Green Yellow Red Magenta



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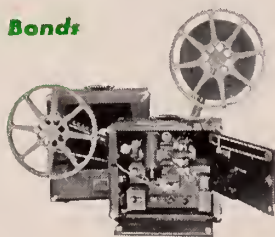


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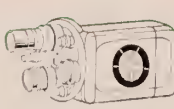
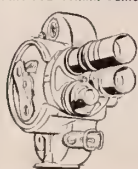
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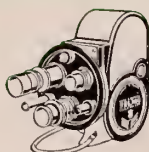
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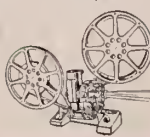


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1943

NUMBER 12

VOLUME X



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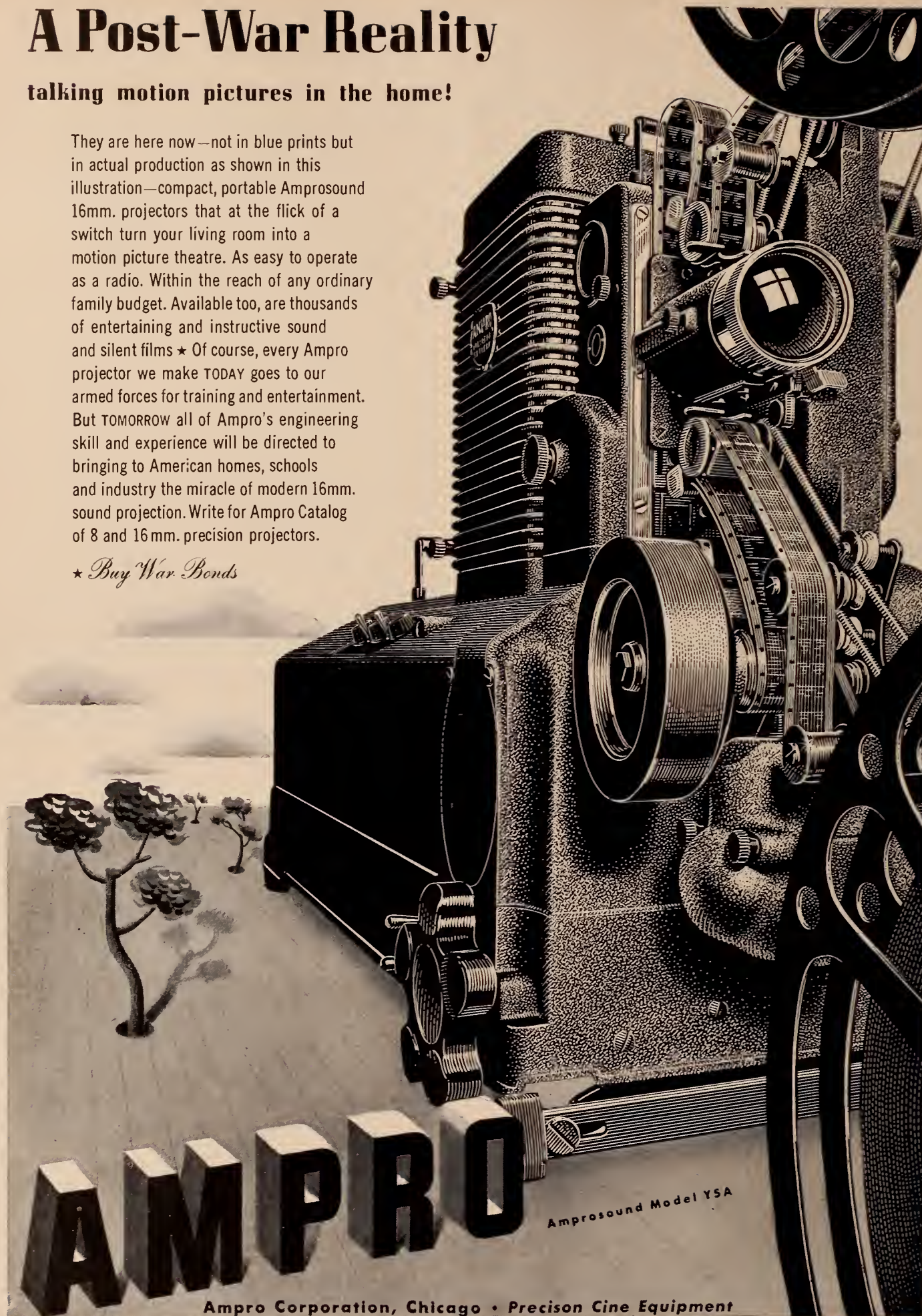
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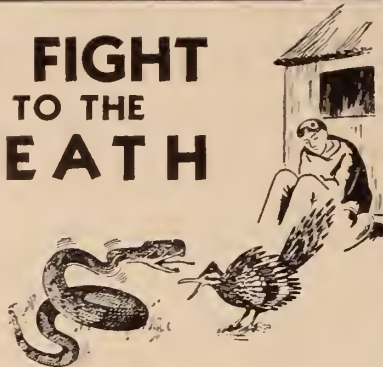
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REVIEWS...

of Amateur films

B y J . H . S C H O E N

WATCHING "Worst Aid" on the screen, one is reminded of the story of the old man who set out to market. As he journeyed down the road, he stopped to talk first to one neighbor and another, or to wander some path leading off the main road. Nightfall found the man far from home, and farther still from market which he had never reached.

"Worst Aid" starts out well and suggests an interesting continuity. But midway in the reel, the producer evidently got lost and from there on it is difficult to tell what the story is all about. The picture opens with an old farmer driving his flivver along a country road. An attractive girl in a sun suit pedals by on her bicycle. The farmer turns to stare poyeyed as the gal goes by. His car leaps the road and runs out of control into a field, throwing him out.

Other motorists, observing the accident, stop and go to the farmer's rescue. One is a woman with a ludicrous first aid kit. She bandages the farmer's injured leg and then there is a cut to a scene showing the film's director and his assistant's calling time out for lunch! At this point the farmer gets up and hobbles away, encounters the girl with the bicycle, now picnicking with her boy friend, whom she calls to for help as the farmer appears. Boy friend chases farmer and evidently it was intended that it should appear, to the picture crew filming the comedy, that he wandered onto nearby train tracks and was run over. But he wasn't and the whole thing ends leaving the audience quite confused.

Photography is fair with unsteady camera noticeable in many scenes. Composition and camera setups were not well chosen. Chief fault seems to be inadequate preparation of script—or per-

haps failing to stick religiously to the script during production.

"Worst Aid" was produced by Robert Ellison of the Petaluma (Calif.) Cinema Club. Filmed in 8mm. Kodachrome, the picture is 125 feet in length and was awarded a 2-Star HOME MOVIES merit leader.

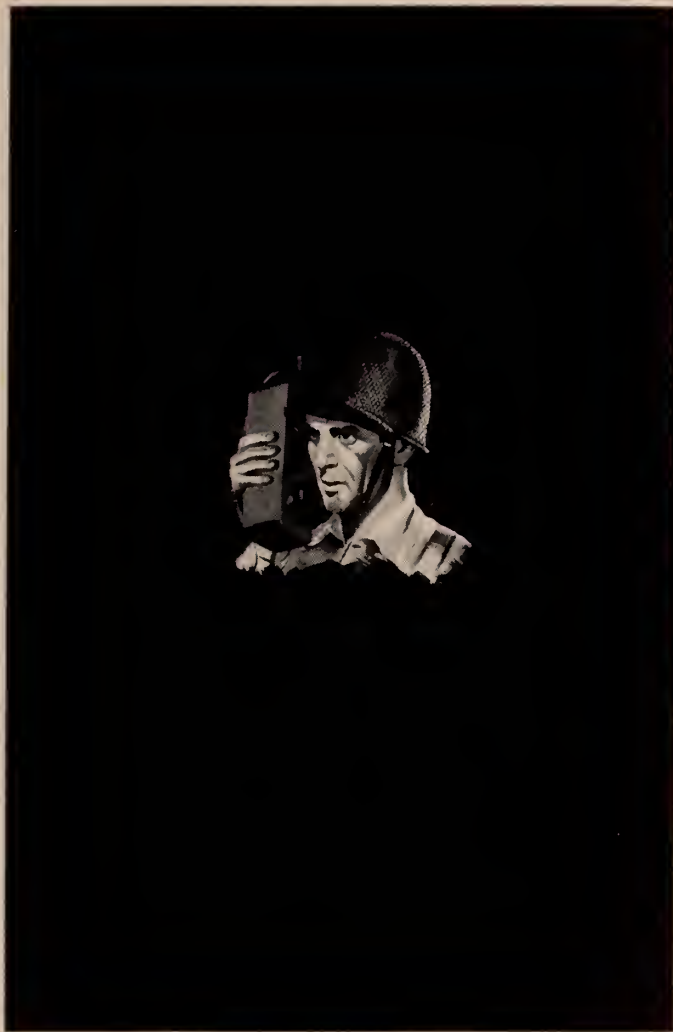
"Scenes In Yellowstone Park" suffers from many of the familiar mistakes of the beginning amateur: unsteady camera, too much panning; and un-studied editing. As the title indicates, the film, which runs 300 feet in 8mm. Kodachrome, consists of a series of scenic shots made in Yellowstone National Park, ostensibly on one of the filmmaker's vacation trips.

Several times in the picture there are shots of bears; also of persons fishing. Regardless of whether these scenes were shot at different locations or on differ-

ent days, good cinematic technique demands that they be edited together in one sequence. In one fishing sequence, the cart is before the horse. The filmer shows a medium close shot of a trout being hauled in. After this are miscellaneous shots of the angler casting his line, etc. Properly cut, the sequence should begin with a medium long shot of the angler casting; then a closer shot of the angler, showing his expression as he gets a strike; and then the closeup of the fish being landed.

Many amateurs succeed in obtaining a wealth of interesting but unrelated shots when making movies during travels or on vacations. But a little imagination, plus a few post-filmed shots, should enable them to edit such footage into fairly plausible and interesting continuities. It isn't necessary, nor is it desirable that all scenes follow the

• Continued on Page 423



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► **Black Marketing** is a dramatization of an actual case taken from files of the Office of Price Administration. Typical of hundreds of other cases, this film shows just how the black market operates in food-stuffs and how it is defeated by cooperation of the public with OPA local law-enforcement officials. Film contains an object lesson and a plea for public support of OPA in its effort to stamp out black marketing and thus keep down the cost of living. Subject is especially suitable for women's groups and adult audiences. *Black Marketing* screens for 11 minutes.



► **Report From Russia** shows the strength of the Soviet—not the guns and tanks and planes, important as they are, but the people of Russia—19,000,000 women planting and harvesting crops; 5,000,000 women in industry; 5,000,000 children on farms. This subject pictures Russia's secret weapon—the strength and fortitude of the Russian people. This is one of several OWI films designed to show people of other United Nations and encourage a better understanding of the courage and resourcefulness of our Allies. Produced by the Bureau of Motion Pictures, Office of War Information, subject runs 28½ feet and screens for 8 minutes.



► **Wartime Nutrition** shows some of findings of Britain and those of American scientists and nutritionists. Although people of the United States have not had their food supplies bombed, burned and torpedoed, many are undernourished—starving, not for lack of food, but because of poor eating habits. Millions of people today eat one or more meals in restaurants. Many of these meals are badly balanced, nutritively deficient. The film, *Wartime Nutrition*, focus upon those deficiencies and their remedy. Has incidental value for general audiences. Screens for 10 minutes.



► **Jap Zero**, produced by the Army Air Forces as a training film in aircraft identification, focuses upon the necessity for American pilots recognizing without hesitation and without error a P-40 and Jap Zero. Difference between the two planes are shown, distinguishing characteristics of each are illustrated, then the audience tests its knowledge through the eyes of an American pilot in the Southwest Pacific. On a patrol flight, he sights another plane: a P-40 or a Zero? Flustered, he decides and fires—and fortunately misses. The plane is an American P-40. With calmer observation, later he gets a Zero. *Jap Zero* screens for 20 minutes.

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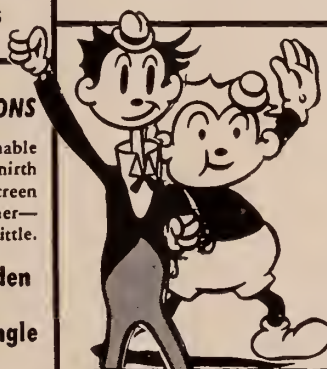
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Q: Can you supply an authentic formula for film cement that can be used on either acetate (safety) or nitrate base motion picture film?—Lt. Col. Walter Scott, Jr., Clovis, N. M.

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Which Printer?

Q: Which is the best type of motion picture printer—step or continuous type, and why? Also advise what is meant by "double-system" sound recording; how is it done? Can I use my silent 16mm. camera for this?—D. A. Rusch, Hollywood, Calif.

A: (1) The motion picture printer that gives the best results is the step printer for the reason that the film is printed one frame at a time. Each frame comes to stop momentarily in the printing aperture and is held accurately framed by a registering pin. The step printer also affords greater control of the printing light and gives a better print result. However, the continuous printers now in use today are so highly perfected that they can produce prints almost the equal of those obtained from the step printer—so much so, that the average person could not detect the difference. Today, the step printer is chiefly used in producing dupe negatives or lavender prints of original negatives where highest fidelity is paramount.

(2) Double system sound recording is that which employs the sound-on-film

• *READERS: This department is for your benefit. Send in your problems and our technical board will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

recording unit separately from the camera. In other words, instead of the sound being registered on the film simultaneously with the picture image in the camera, the sound is recorded on another film traveling at synchronized speed within a separate recording unit. Later, the developed sound track is combined with the picture negative to produce a composite print of picture and sound track on the positive print. Your silent camera might possibly be used for filming motion pictures in sound, provided it can be fitted with a synchronous motor to turn the camera at a speed of 24 frames per second.

Infinity

Q: Many times in giving advice about title making in these columns you have stated that when an auxiliary lens is used before the camera, the camera lens must be "set at infinity." Please explain what is meant by this—Fred Micha, Binghamton, N. Y.

A: This direction applies only where the camera lens is equipped with a focusing mount, i. e., if it is capable of being set for filming at various distances. Auxiliary lenses are calculated to photograph sharply at their rated focusing distance when the camera lens is set at infinity. A five diopter auxiliary lens, for example, has a focusing range of 8 inches. It will enable your camera to photograph a title card 3 1/8"x2 3/8" at a distance of 8 inches when placed in front of the camera lens and with the camera lens focusing ring set at infinity.

If your camera is fitted with a fixed focus lens—one that need not be adjusted for focusing distance each time a shot is made—use of an auxiliary lens will produce like satisfactory results in title making because the fixed focus lens is pre-set by the maker to include infinity in its image recording range.

Chemical Fades

Q: In making chemical or dye fades, how many frames should be given over to the complete fade?—Kenneth Rowland, Baton Rouge, La.

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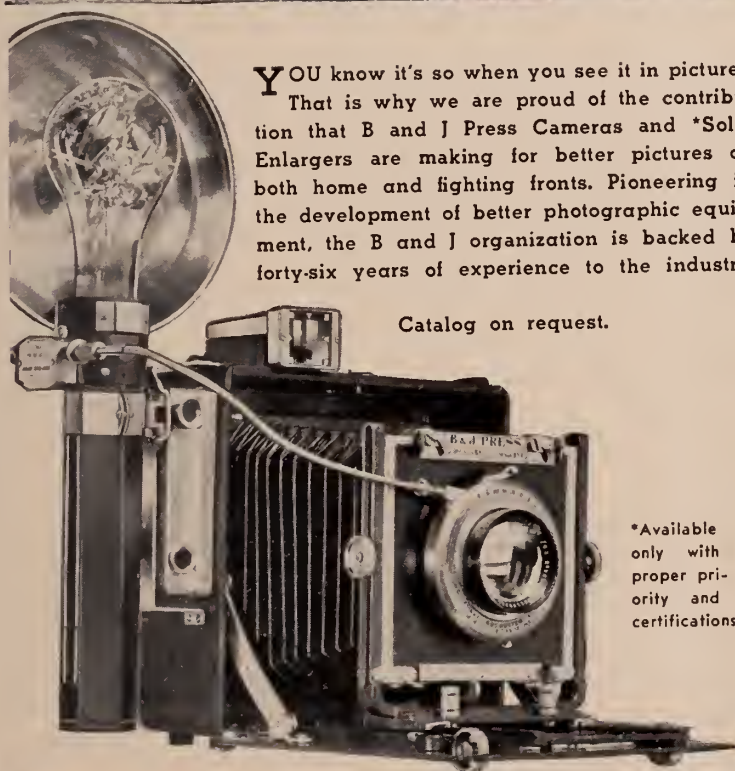
★ IT is the policy of the editor of "Information Please" to answer by mail every letter requesting information on a movie-making problem. However, readers must include their address in letters, as not all replies can be published in this department. Please remember not only to give complete address in your letter, but to include an addressed, postage paid envelope for reply.—EDITOR.

• Continued on Page 422



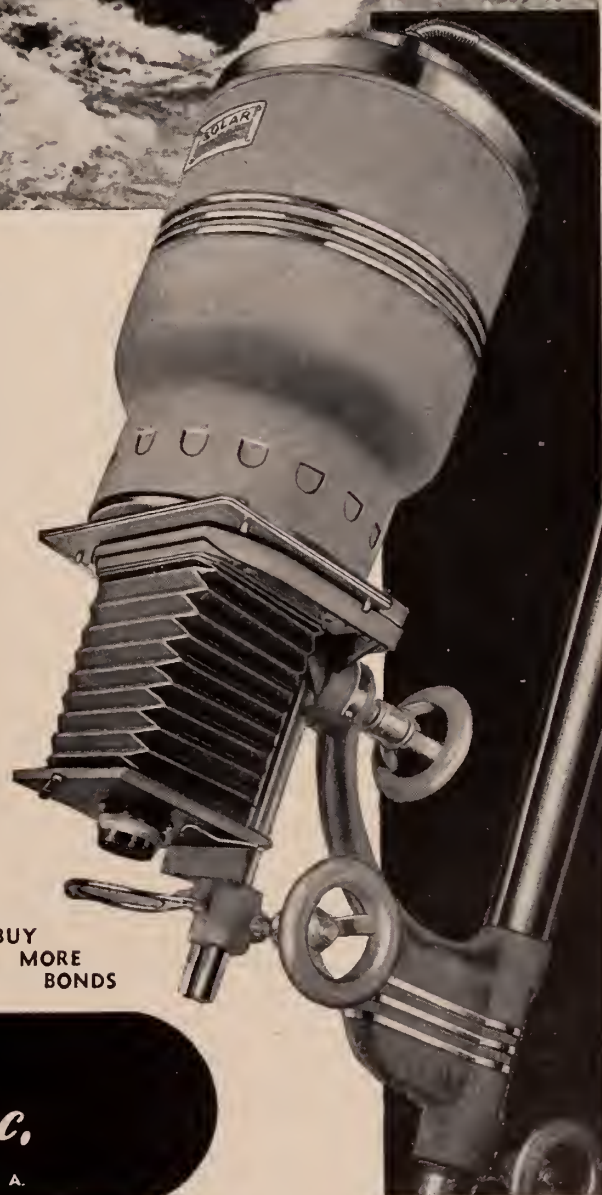
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THIS IS YOU IN A BOMBER!

Yes—there you are in the nose of a Fortress—about to release ten tons of “eggs” on a Jap ammunition dump in the Caroline Islands!

Of course, you can’t *really* be there in person. But you *are* represented there! The bonds you bought helped build this Fortress... pay for the bombs...train the crew.

Yes, you’re right there in this picture—because you’re doing *your* job of buying bonds, making this scene possible! And just as these bomber crews go on hammering at Hirohito until their job is done

... *you* will go on buying more bonds, saving scrap, giving blood, until Victory is won.

When that time comes you can face every returning veteran with a clear conscience...and join with him in enjoying the richer, fuller life that peace will bring.

Freedom for all the world comes first. But there will be material rewards as well. Wartime feats of science and engineering will bring us all new comforts, new thrills.

For instance, if you’re a camera enthusiast, Universal will offer

finer-than-ever cameras at prices well within your means. The experience gained in furnishing the Army, Navy, Marines and United Nations with precision optical equipment will open new horizons after Victory.

But in the meantime there’s only one way to make that Victory—those better times—possible. That’s by everyone of us backing every bomber...every tank...every sub...with everything we’ve got.

Make doubly sure of *your* place in that bomber—today!



There's only one flag
we're prouder of!

UNIVERSAL CAMERA CORPORATION

NEW YORK • CHICAGO • HOLLYWOOD

Makers of Precision Photographic and Optical Instruments

Peacetime Manufacturers of Cinémaster, Mercury, Corsair Cameras

HOME MOVIES

Published in Hollywood

DECEMBER 1943

DESPITE the film shortage, there'll be a lot of Christmas filming this year by astute movie makers who long ago acquired at least one roll of film, and wisely saved it for the year's big shooting event—the 25th of this month.

Almost every movie amateur has made movies at Christmas time. Its an annual ritual, a "must." As years go by, some are hard pressed for new filming ideas; and this year, more than before, requires that good filming ideas form the basis of Christmas movies if the limited film supply is to prove adequate for one's yuletide movie story.

The prudent amateur will begin to think early about some form of story continuity long before Christmas day arrives, so that this year's yuletide movie will possess maximum interest, yet not waste a single frame of precious film on unnecessary details as is so often the case where filming is done hit or miss. Christmas day is a very busy one for everybody, what with the giving and receiving of gifts, the entertainment of drop-in friends, and the general hubbub that attends holiday festivities. All in all, it presents quite a problem for the most resolute cinebug bent on recording Christmas for the family's future enjoyment.

The purpose here, then, is to present some Christmas movie making ideas that will enable the filmer to shoot an interesting continuity even though his film supply is limited to a mere 50 or 100 feet. Christmas filmers can be roughly divided into two groups: those with children, whose Christmas activities center about them, and grownups who desire to record the holiday as a part of the family's movie-biography. Both should have a clear-cut plan before starting their cameras turning this year.

The thing which makes home movies good is not so much the equipment used or the cleverness of the filmer as the *idea* behind them. We need only recall the many prize-winning movies measuring a mere hundred feet and photographed



• To gain better picture results and make your film go farther, shoot this year's Christmas movie in closeups as much as possible. Closeups reveal more interest with less footage than do medium or long shots.

PLAN CHRISTMAS CONTINUITIES NOW

B Y W A L T E R B R O W N

with moderate priced cameras, to substantiate this. A satisfactory Christmas movie with continuity and interesting human appeal can be produced with the limited film available to us this year, if we give some thought in advance as to just how we shall proceed. Exposure, composition — these aren't the likely handicaps. Its the story-telling values that must be improved. There are several ways to do this.

One is to resolve to take a little more care with our picture making, once we start to shoot; to stick to a prepared plan, and not waste footage on static objects or uninteresting action. Another avenue to improvement is to consider the mistakes made in previous years; to recall the things we wished we had shot last year, and the year before. In short, let's be fully prepared, thoroughly mindful of past mistakes, and consider the limited film supply we have to work with.

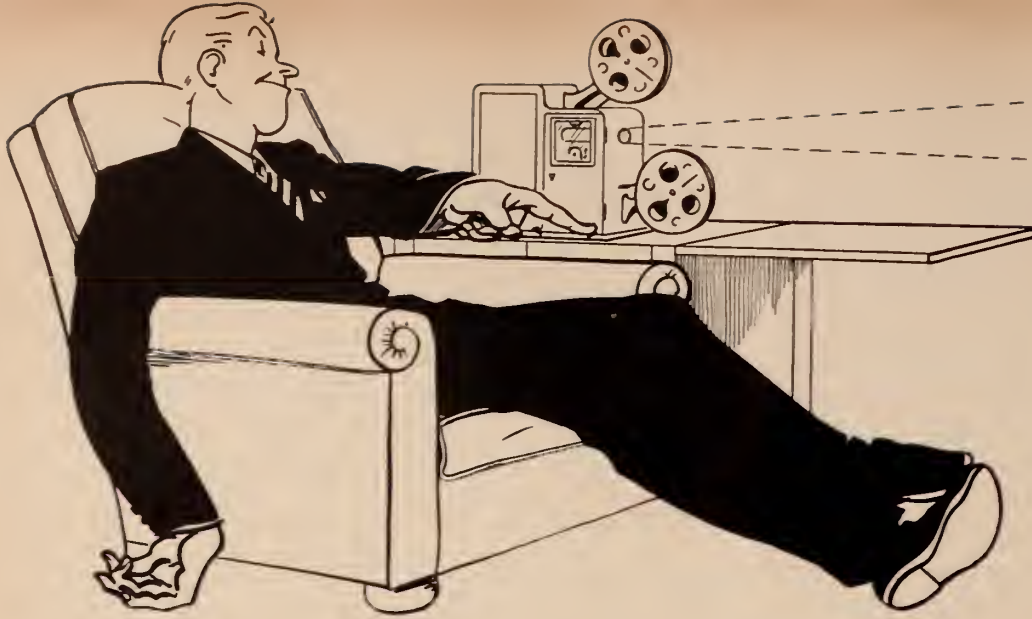
If there are children in the family, then shooting material will be no problem. The big question will be what to shoot and what to avoid. A planned continuity, then, will solve the problem. "But how can one plan a continuity," one may ask, "when activities of Chil-

dren are so unpredictable on Christmas day?" All the more reason why activities should be anticipated and analyzed for best possible screen value.

Roughly, a Christmas movie of the children will include shots of Christmas eve preparations: tree trimming, gift wrapping, stocking hanging, etc., and then of events Christmas morn: exploring filled stockings, unwrapping gifts, playing with toys. Following activities in this order, and shooting as much as possible in closeups, will net a reasonably enjoyable picture.

But what about the filmer who followed this plan last year? Well, this year he must use more imagination, seek a new approach. Suppose for example the family consists of Mother and Dad and two youngsters about six or eight years of age. Make the opening shot a scene of Mother and Dad reading in the living room. The decorated tree in the background indicates its Christmas time. Dad looks at watch, yawns, tells Mother its time to retire. Both rise and exit—be sure they do this unhurriedly, in a truly natural way. Mother peeks into bedroom to make sure kiddies are asleep. Dad, at the linen closet, is gath-

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BUILD ME THIS POST-WAR PROJECTOR

By J O S E P H L E N S E R

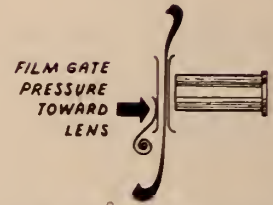
ANYONE even remotely interested in the design of post-war home movie projectors must first consider that tomorrow's movies are destined to furnish a greater measure of home entertainment than ever before. Also, when we think in terms of the post-war projector, we must throw out for the present, all those modernistic dreams of radio-television-movie projector combinations for the home which have been elegantly described by scientific writers probing the future.

Such super entertainment combinations are a reasonable probability, but not until after industry gets fully back to normal production and science has had further time to perfect ideas yet in

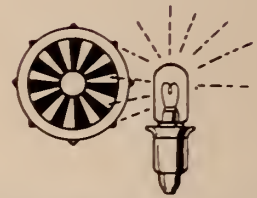
the dream stage. That will take years. In the meantime, there are cine fans like you and I waiting for improved projectors, and who confidently expect to find them available at a reasonable early date after the war has ended and manufacturing again turns to home needs.

With projector stocks completely exhausted, it is natural to expect that manufacturers will bring old molds and dies out of storage, and begin where they left off—turning out their pre-war models. Yet it should be a simple matter for most projector manufacturers to supply the few improvements which every seasoned movie bug has

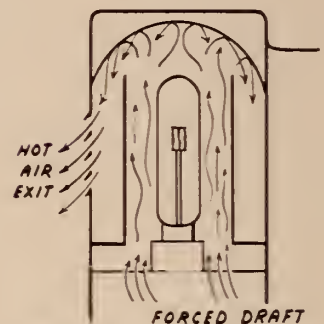
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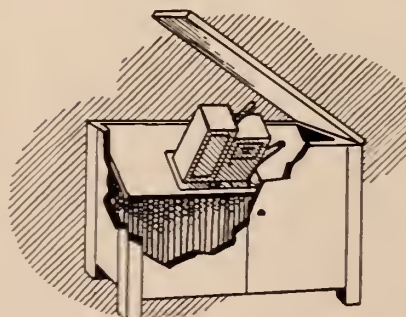
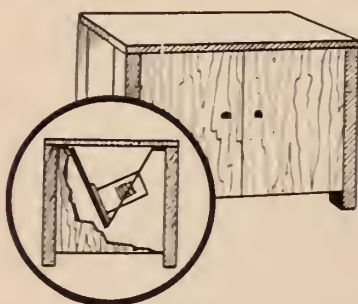
... with a gate that keeps film always in focus.



... with a built-in strobe disc to insure constant speed when playing records.



... with the lamphouse sealed against annoying escape of light toward ceiling.



... with an attractive drop-head chairside cabinet. By merely raising the top panel, projector is brought automatically to screening position.



● In Africa, Sicily, Italy and in the south Pacific, newsreel cameramen are the unsung heroes of this war, training cameras on front line action to bring America a ringside view of history in the making.

Bringing the News To Your Screen

**Newsreels film history in
making for the home front**

B y J A C K I R W I N

AMONG the unsung heroes of this war are the newsreel and combat cameramen serving overseas. Pushing right along with our front line troops, Marine units and Navy, they are recording battle action where it's thickest. Needless to say, they have not lacked for action material during the past twelve months.

Millions of feet of film have been exposed on both the European and south Pacific fronts. Some of it has been presented publicly in theatre newsreels; some of it in motion pictures released directly by the government. Still, a surprising number of people have yet to see motion pictures of the most thrilling action in Russia's overwhelming offensive against the Nazi's; the invasion of Africa, Sicily and Italy; or of General MacArthur's smashing drives in the Pacific.

For them, motion pictures of historic 1943 that can be owned outright and shown in their own homes are available in *News Parade of the Year*, released in both 8mm. and 16mm. by Castle Films, Inc. This annual

● Continued on Page 418

● Highlights of many of the important sea, land, and air battles of 1943 are included in "News Parade of the Year" now being released by Castle Films, Inc., for 8mm. and 16mm. projectors.

● "It will not satisfy us to get a picture of a robin, no matter how fine the exposure, unless that robin is doing something that reaches human sentiments and gives the dramatic touch to our scenes."



DRAMATIC VALUES IN NATURE FILMING

B y S A M C A M P B E L L
The Philosopher of the Forest

IN a movie theatre some years ago, when films were only black and white and very silent, I saw a picture portraying the elephants of India. I cannot recall its title. Nor do I remember clearly a single scene. But I do recall, with a pleasure that makes me smile at the recollection, that a baby elephant was shown in a peculiar predicament and queer antics. The little fellow fell into a trap and was captured quite uninjured. In the course of a few scenes the mother elephant—ponderous, powerful, brave, and fully comprehending the circumstances—rescued her infant by crashing the fence that confined him. What grand triumph it was for

everyone in that audience when mother love had endured, and a relatively helpless youngster was freed to return to his natural way of living!

My delight at the incident was not just the gratification of a Naturalist's enthusiasm. It was shared by all who sat in that packed house. There had been murmurs of approval during the earlier scenes. The film was well made. It had to be, for in those days every movie program included a nature or travel picture, and competition ran high. There had been grand vistas, rich forest scenes, and animal pictures with excellent camera angles. The audience voiced its approval with involuntary little

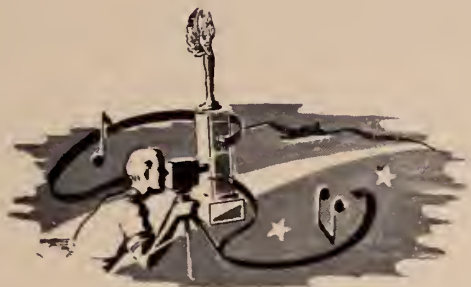
Ohs! and Ahs!—but not until the amusing and deeply appealing drama of that mother and baby elephant came on did they break forth with outright applause. Here was something that picked them up and drew them right into the picture. It was no longer a film of a remote place and exotic animals, but rather a portrayal of the sentiments which live in their own hearts. They saw in it something of their own struggles, and the triumph of right over wrong as always expected by highest intuition. The brief, simple story of an elephant mother and how she rescued her baby put dramatic kick in a film that was not intended to be drama.

This film stands out in sharp contrast to another I saw in a private home. The producer was a world traveler who loved ferreting out the wonders of remote places. He was a good amateur photographer skillful at focus, exposure, and composition. His pictures were wonderfully interesting, well worth seeing—and yet, there was something lacking. Not once did the scenes reach off the screen and grip the on-lookers until they utterly forgot themselves. There were fine animal pictures, sweeping panoramas nicely paced, dense forests, snow-covered mountain peaks, and regions rich in history and tradition. But the scenes remained *just pictures!* They lacked the touch which would draw the audience into them—that subtle but wholly tangible dramatic value which the professional film had found in the simple story of an elephant baby and its mother.

Surely nature films are basically factual, dealing with non-adjustable elements. There is very little opportunity to "stage" scenes. However, with more thorough thought, the photographer finds there is a choice of scenes; a possibility of selecting those which add the required appeal. Some of this appeal is gained through good continuity. But there is much for the movie maker to gain in his nature films through a right appraisal of scenes and wildlife subjects in themselves.

In the background of dramatic requirements lies little old human nature. Mentally, we human beings are always

● *Continued on Page 410*



MOVIE OF THE YEAR . . .

**"Lincoln Trails" by Kurt Bohse
best Movie Of The Month for 1943**

B Y J . H . S C H O E N

IN lieu of the yearly awards customarily presented in HOME MOVIES' Annual Amateur Movie Contest, cancelled this year in deference to need for film conservation, the contest committee early decided to award a trophy for the best Movie of the Month submitted during 1943.

The amateur film chosen for this award is *Lincoln Trails*, Movie of the Month for October. Produced in 16mm. Kodachrome by Kurt Bohse, a member of the South Side Cinema Club of Chicago, it is an enduring and impressive

amateur accomplishment. It is hardly necessary to again review the film at length here in view of the account appearing in the October issue. Instead, we shall reveal something of the movie amateur who skillfully filmed and edited the picture, and recorded a disc of narrative to accompany it.

Lincoln Trails is a documentary of Abraham Lincoln's life as reflected in the numerous landmarks and memorials erected and preserved in his memory throughout that part of our country in which he was born, reared and grew to become one of our greatest statesmen. The research and extensive preparation which Kurt Bohse undertook before beginning his filming is a credit to his ability as a serious and promising amateur photographer.

As with many movie amateurs, Bohse's introduction to photography came by way of still picture making in his early youth. His European home-

land was rich in photographic possibilities and most of his spare hours were spent afield with a snapshot camera. Eventually he gravitated toward the desire to make movies, but the cost for such an adventure made it impossible for a time. Shortly after his arrival in America, he was in his early twenties, then, the activities of movie amateurs stirred his ambitions further; and after a time spent in perusing camera catalogs, he eventually became owner of a Paragon cine camera.

Bohse was quick to recognize the importance of continuity as an essential element in amateur movies. During 1936, he filmed "How I'm Do'in'?"—a story of his tiny son's first year. A second production soon followed entitled "Katie and Dollie."

"My advice to all fathers who are movie amateurs," said Bohse, "is never to miss the opportunity to make motion pictures of their children's first year of life. I have found that such a movie well made not only has wide audience appeal, but grows priceless as the years roll by."

• Continued on Page 421



• Kurt Bohse has demonstrated with *Lincoln Trails* how careful preparation and painstaking photography combine to make prize winning pictures.



● Fred Evans, president of Los Angeles 8mm. Club and maker of consistently good 8mm. movies. Ten completed feature films that have had wide screening attest to his skill in all branches of the hobby.

**Meet Fred Evans,
genius with 8mm film
and camera**

ONE MAN'S FILMING

B Y R A Y M C C L A I N



● Scene from "Home Movies" in which Joe Fumblebum, played by Evans, makes and screens his first home movie with bitter results.

● One of Evans' outstanding pictures is "Ice Follies" filmed with type A Kodachrome hypersensitized by the mercury-vapor process and shot at f/2.5. Photo is a production still made at the time the movie was filmed.



THIS is the story of an amateur movie maker—an amateur whose films consistently display such careful preparation and execution as to rank them far above the amateur's average effort. His are the kind of films you wish you had made, once you see them screened. One at once understands the difference between simply "shooting movies" and making good 8mm. motion pictures.

A movie maker only since 1940, Fred Evans has filmed and carefully edited and titled a total of ten complete subjects. His Hollywood home is a beehive of movie activity 365 days a year. Mrs. Evans and Fred, Jr., their 3-year-old son, not only are Evans' frequent camera subjects, but Mrs. Evans is one of those rare persons every cinebug

hopes for in a wife — an enthusiastic filming companion and "brother" hobbyist.

This is important because in more instances than the victims care to admit, an unenthusiastic spouse completely lacking in understanding has been responsible in frustrating the artistry and filming efforts of many an otherwise promising movie amateur. Mrs. Evans, on the other hand, freely shares her husband's movie making enthusiasm and this has given him the freedom to explore every horizon of the amateur movie hobby.

As with most of us cinebugs, Evans' interest in home movies developed with advent of an heir in the household. Wishing to make movies of Fred Junior, Evans several times borrowed a friend's camera, shot a roll of the youngster's antics in the arms of first one relative and another. Occasionally papa Evans got in front of the camera while Mrs. Evans ran off the remaining footage on a spool so the film quickly could be gotten off to the laboratory. Oddly enough, with the ten productions subsequently filmed long ago completed.

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• In "Jolly Fish," Dick and Larry encounter a lobster that rhumbas, an octopus that plays piano and fish that walk! It's a tall fish tale, but fun!



• The Little King encounters Santa, has a rollicking good time with toy planes and fire engines in "Christmas Night" released by Official Films.

ANIMATED cartoons are riding the crest of the wave of popularity in home movie screen entertainment. Doubtless the reason is that animated cartoons appeal to all ages and classes of people; they have a universal appeal particularly at this time when the world yearns for laughter and gaiety—a palliative, perhaps, for the realities of war.

With home projectors seeing more use than ever before, providing amusement for ration-plagued stay-at-homes or entertainment for isolated servicemen, gay laugh-provoking cartoons fill an important place in every screen program. There is novelty, too, in the fact that most of these films feature popular animated cartoon characters seen regularly on theatre screens. Being actual reduction prints of standard professional films, they assume even greater importance with those home movie exhibitors who are steadily building a personal library of good film subjects that will afford pleasurable home entertainment for years to come.

Animated cartoons have a definite place in every home movie program. The movie maker with a limited library of personally filmed movies can vary his screen fare by including reels of professionally produced movies in his home screen exhibitions. Exhibitors of business and publicity films invariably augment their programs with at least one animated cartoon. And screening of cartoon films as a phase of their entertainment programs is, today, a general practice with many schools. Thus we have solid evidence of the increasing popularity of the animated cartoon in the substandard film field, pointing toward even greater demand for such films in the future.

CARTOONS *vitalize* *home movie programs...*

B Y M A D A L Y N N M I L L E R

The newest cartoons to be offered in 8mm. and 16mm. for home movie screening are *The Little King*, *Brownie Bear*, and *Dick and Larry*, each in a series of six subjects. Distributor of these popular entertainment movies is Official Films, Inc., New York City, whose *Newsthrills* and *Sportbeams* releases are well known to home projector owners.

Cartoonist Soglow's famed Little King is perhaps one of the best known of comic strip characters, and his debut on home movie screens should prove

popular with cinebugs who have followed his comical capers in the newspapers.

In *Christmas Night*, timeliest of the Little King series, his highness, together with two lowly subjects, hang stockings to await the coming of Santa. Christmas morn, the trio run riot through the palace with the toy planes, fire engines and other presents left by Santa.

Art For Art's Sake, features the little King as an art connoisseur who makes

• Continued on Page 415

• Also released by Official Films is "Brownie Bucks the Jungle" in which Brownie Bear encounters snakes, lions, panthers and elephants and brings 'em back alive from Africa "Frank Buck" fashion.



NEARLY 100 DIE IN WRECK OF CRACK PENNSY TRAIN

98 OR MORE KILLED
IN FRANKFORD CRASH



• Scenes from George Burnwood's 16mm. movies of recent Pennsylvania rail tragedy which scooped the newsreels by two days.

I SCOOPED THE NEWSREELS..!

B y G E O R G E B U R N W O O D

• To old readers of HOME MOVIES, George Burnwood's name is familiar. Burnwood is something of a home movie pioneer, having owned one of the first Cine Kodaks; was one of the first to explore and develop home processing; and

organizer of one of the earliest amateur cine clubs. In the following article, Burnwood tells how he recently scooped the Newsreels in filming 16mm. motion pictures of one of the nation's most tragic railway accidents.—EDITOR.



THE whole country was suddenly shocked when late in the evening last Labor Day, the nation's radios carried the news that the Congressional Limited, crack luxury train operating between Washington and New York City, had crashed in the yards of Frankford Junction in Pennsylvania, killing 100 persons.

As the evening progressed and magnitude of the disaster became fully apparent, appeals went out for blood donors, private cars to be used in ambulance service, and for welders to cut away the twisted wreckage imprisoning hundreds of maimed temporarily beyond rescue. It was a rare, though awful on-

the-spot news subject for motion pictures.

The thought had scarcely entered my mind when my telephone rang. The local Western Union operator announced she had a telegram to read to me, sent by Lisle Conway of the Syracuse Movie Makers. "Want footage of train wreck," it read, "your processing; want to scoop theatres."

This may be cited as an indication of the spirit of cooperation and friendliness that has been promoted among movie amateurs who read HOME MOVIES. I have never had the pleasure of meeting personally Mr. Conway, although most movie makers in Philadelphia are aware of the aggressiveness of the Syracuse club and its members with whom we have exchanged club films, recordings, etc. I feel that we are old friends and therefore, I lost no time in setting about to oblige with the filming assignment.

I slept very little that night for I planned to arise early and be at the scene of the wreck about sunrise. Arriving at Frankford Junction early next morning, I walked right into the center of things with my camera and equipment conspicuously ready for action. I was immediately ordered off the premises by the railroad's private police who gently but firmly informed me that no picture-making of any kind would be permitted on the company's property.

I soon found this applied not only to me, but to press photographers and official newsreel men as well. Down the street from the yards, I bumped into Jimmy Seeley, Metro-Goldwyn-Mayer's News-of-the-Day cameraman—one of the best in the business, as everyone knows who saw his exclusive telephoto

• George Burnwood, member 8-16 Movie Club of Philadelphia, used DuPont sound recording positive in shooting the rare account of rail tragedy which reached the screens ahead of nation's newsreels.

• Continued on Page 422

● A smooth running show results when the film is carefully edited to fit the musical recordings. The fewer cues to watch, the less fades to make, the less obtrusive but more effective becomes the music background.

THE ordinary procedure in preparing a musical background for presentation with a home movie is usually to title and edit the film into a compact and solid unit, and then select music and sound effects to fit.

Although musical accompaniment should at all times be subordinated to the film itself, a better production will result if the amateur will give more consideration to the music and consider it a vital part of the motion picture he is preparing.

To accomplish this end, re-editing the film will often be found necessary. Changing the sequence order, lengthening some scenes or shortening others, or adding several additional feet at certain intervals—all in favor of the intended accompanying music—often will make a world of difference in the picture when it is presented.

To begin, an extreme example might be pointed out. Walt Disney in his masterpiece "Fantasia," started with the musical background and then made the picture to fit. His emphasis in this film was on the music itself. The alternative is the common practice of making the film first and then selecting music to be played along with it. Somewhere between the two extremes lies the ideal medium for the amateur.

The uninitiated amateur sound dubber often makes the mistake of choosing his musical recordings hastily and unwisely. I recently had occasion to see an amateur's vacation film screened with the accompaniment of phonograph recordings. The picture started off with a lively tune; then



FITTING YOUR FILMS TO MUSIC

By GEORGE W. CUSHMAN

as scenes of lofty mountain peaks appeared on the screen, the music was changed and the somber melody of the Barcarolle was played in keeping with theme of this part of the picture. Then scenes of speedboat races on a mountain lake appeared. The somber melody was abruptly cut and replaced with a faster, livelier tune. And later, as other pastoral scenes flashed upon the screen, the record of the Barcarolle was resumed. In the space of a very few feet of film, the background music was very abruptly cut several times from fast to slow tempo to the extent of distracting attention from the picture.

Now the musical background of this film can easily be changed and improved by simply re-arranging sequences of scenes to favor the recordings and eliminate the necessity of frequent cutting back and forth from one recording to another. This may be done by first checking the playing time of a recording or a substantial portion of it, then filling out one whole sequence with scenes that correspond with it in screening time.

The mountain scenes would probably precede the pastoral scenes, thereby lengthening the slow-tempo sequence so that the entire record of the Barcarolle could be played without interruption. The boat races and other action shots, then,

could be assembled together in another sequence or two and cued to a faster melody.

If the mountain and pastoral scenes combined were not sufficient in length, additional footage may be inserted but not necessarily of the same subject; for additional mountain or similar scenes may cause this sequence to drag. Here, then, is opportunity to cut in reaction shots—closeups of persons looking at the scenery, of location markers or signboards imparting information pertinent to locale of the shots. Reaction shots, similar to these, often can be filmed locally months after the vacation is over.

It is not to be construed that such a film as described here should contain all the slow tempo sequences at the beginning, with sequences of faster tempo placed at the end of the reel. A generous mixture of both cut in the best editing technique is desired. Each sequence should be a complete unit in itself, including the musical accompaniment.

Unlike the theatrical film producer, the amateur has not the resources of special orchestrations and of highly paid

● Continued on Page 420

THE EXPERIMENTAL



Simple Diffuser

To obtain best photographic results in closeups made under artificial light, the harsh light of photofloods brought up close to subject must be diffused. A practical diffuser applicable to the standard type clamp-on photoflood reflector may easily be made by stretching a piece of white silk or cotton between two light strips of wood or thin doweling, and fastening a spring clothes-pin to the center of the top strip to act as a clamp. In use, it is simply clamped to rim of reflector as shown in accompanying photo. Clothes-pin holds fabric sufficient distance to prevent burning, although prolonged burning of the photoflood might tend to scorch fabric, requiring that it be replaced.

It should be remembered that use of a diffuser materially reduces the volume of light, and a meter should be used carefully in checking the light after the diffusers have been mounted in place. —LeRoy Altchuler, Colo. Springs, Colo.

16mm. Printer

The materials necessary to build this very effective 16mm. film printer are not expensive and are quite easy to obtain. The "heart" of the outfit consists of the gears and intermittent movement

taken from an old toy 16mm. Keystone projector. (These are still available from some of the older and larger photo supply houses.) This unit is mounted upon a board base $10\frac{1}{4} \times 11\frac{1}{2}$ set upright. The lamphouse is a small tin can inside of which is mounted a small socket and a 6 volt automobile headlight bulb. To prevent light escaping between lamphouse and film aperture, a short piece of metal tubing is soldered over lamphouse opening, then to the film gate, as shown.

The two rollers which serve to guide the film to and from the spools, are made of $\frac{1}{4}$ " wood dowel. Holes are drilled in the center and the rollers mounted loosely on the base by means of slender screws. The film reels are fitted on to a post extending from the printer by means of bolts. The reels ride freely on the bolt spindles and are retained in place by nuts placed on the bolts after reels are mounted.

A rheostat (I used a Yaxley No. 9) is used to control the intensity of current reaching the lamp, thereby affording a control of the printing densities. The usual 110 volt current is reduced by means of a toy transformer connected to the printer as shown in the wiring diagram. The "throw over" snap-type switch breaks the current after printing operations are completed.

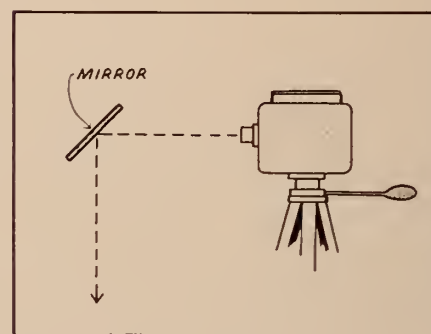
Although this printer is hand operated by means of a small crank, a small motor easily could be fitted to the printer by replacing hand crank with a grooved pulley for a belt drive directly to the motor. —Stanley Adams, Abilene, Texas.

Editing Aid

Here is a tip to aid the amateur who must cut several scenes from a roll of film for such purposes as adding dye-fades, or to intensify or reduce the image. Where the film sections must be

resplined in the same position within the film from which they were taken, these positions may easily be identified if the first frame of each scene clipped is left on the main reel of film. In other words, instead of cutting the scene at the first frame, clip it at the second frame line.

The cut reel of film need not be resplined until the scenes are returned to the reel. The breaks need only be wound one full turn until they are secure, then the film wound to the next point of cutting. — Stanley Jepson, Bombay, India.



Vertical Filming

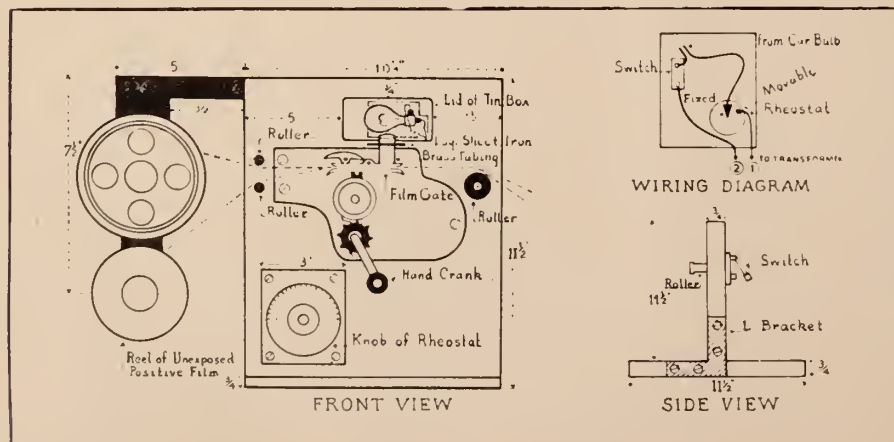
Here is a simple cinematic trick which enables the cinematographer to accomplish vertical filming with camera mounted horizontally on tripod, when the tilt-pan device does not permit a full right angle tilt of the camera. It is particularly adaptable in shooting vertical titles where loose title letters must be mounted upon a horizontal, or flat title board or in filming operations in surgery or dental techniques.

By mounting a mirror at right angles in front of the camera so it will reflect an image beneath it, the image may be photographed by the camera focused upon the mirror. Alignment, of course presents a problem, and where the camera does not provide for focusing through the lens (as does the Cine Special and the magazine loaders) the image may be lined up visually first, then the camera mounted so lens is in alignment with center of mirror.

In determining focus, measurement should be made from object to mirror, then from mirror to camera lens, and the two distances added for the correct total distance of object to camera lens. —Alvin Decker, Terre Haute, Ind.

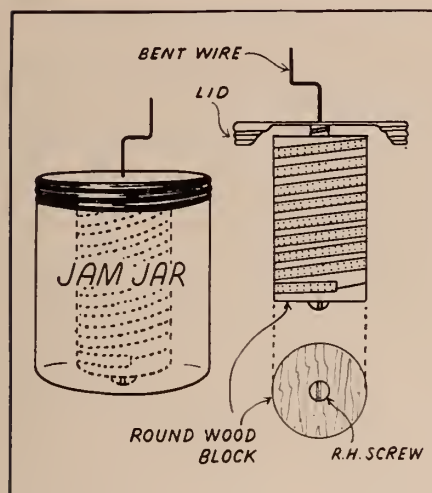
Developing Kit

Sketch shows a thoroughly practical jam jar home developing outfit for short lengths and "test strips" of film. It consists of a jam jar with screw-type metal



CINE WORKSHOP

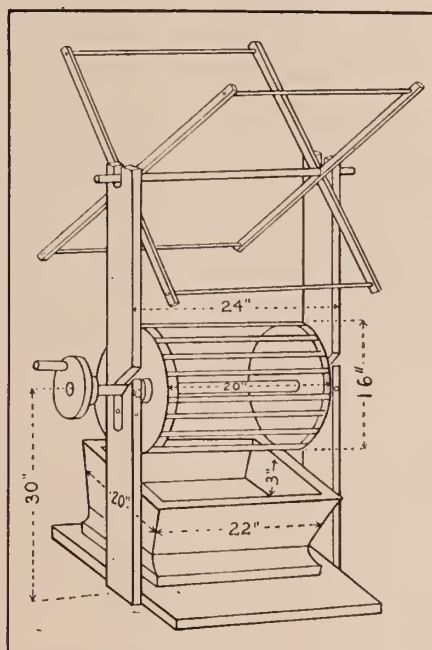
gadgets, tricks & shortcuts contributed by Cinebugs



lid, and a piece of round wood about $2\frac{1}{4}$ " or 3" in diameter and long enough to fit within the jar as shown. This round wooden piece serves as the developing drum for the film. So that it may be rotated, a length of heavy wire is driven into one end. After the lid—pierced in the center—is placed over the wire, the wire is bent to form a handle. An ordinary round-head wood screw is

inserted in center of bottom of round wooden piece as a bearing to ease the turning operation.

To develop a short length of title film or to make a test strip, wind the film around the wooden block and secure ends with rubber bands. Place a small amount of the developing formula into the jam jar, then set the wooden block in the jar. Add enough of the solution to completely cover all of the film, screw lid on jar and agitate film by turning crank for required developing time.—Stanley Jepson, Bombay, India.



Film Developer

The accompanying diagram shows how to construct a complete home reversal or film developing outfit out of non-critical materials. All four units—base and standard, developing tray, developing reel, and drying rack—are made entirely of wood. The sketch is self explanatory, giving necessary dimensions except for the drying rack which can be made as large or as small as the amateur's requirements demand.

The slots in the vertical uprights should be deep enough so that when axle of developing reel is lowered into them, the reel will extend down into the developing tray sufficiently to allow film to be adequately submerged in the developing or processing solutions.

It is very important that the tray, (or trays, if more than one is built), the reel and the drying rack be coated with paraffine or painted with a good quality of acid-resistant paint to prevent saturation of chemicals and especially of hypo in the grain of the wood,

where it might contaminate the developing solutions of subsequent processings.—Kenneth Albertson, Altoona, Pa.

Title Liner-upper

In assembling loose block letters on a horizontal title board, lining up the letters may be facilitated by fastening a rubber band around the title board and using same as a guide line. As each line of type is completed, the rubber band is moved down to form the guide for the next and successive lines.

Another use for the rubber band is to hold the title letters in place overnight when an assembled title cannot be shot until the next day. Simply snap the band over the letters and they will remain undisturbed until the band is removed again.—Charles Bonnefield, Akron, Ohio.

Light Unit

Pictured is a heavy duty floodlight unit which I constructed from a single piece of sheet metal that cost but 80c. Cutting the metal to shape, I formed a cone 20" in diameter and soldered the seam. A beer can was soldered at the

• Continued on Page 423



FREE TO READERS!

For every idea submitted to The Experimental Cine Workshop and printed in the January issue, HOME MOVIES will award the contributor with a copy of HOME MOVIE GADGETS AND HOW TO MAKE THEM. This handsomely bound and profusely illustrated 90-page book replaces the customary award of projection reels for workshop suggestions for January only.

This is your chance to acquire a copy of this book for your workshop library. Regularly selling for \$1.00, it pictures and describes many helpful gadgets for the enterprising home movie hobbyist, tells how to make them, explains their use.

If you are a home movie gadgeteer, submit a description of your gadget to HOME MOVIES. Simply describe it in your own words, and where possible, illustrate it with a simple sketch or photograph. Don't hesitate because you feel your idea hasn't merit. Let Home Movies' editors decide!



IF YOU WANT A FILM TO SHOW...

★ News of Latest Releases for Home Projectors



Football Thrills of 1943, Castle Film's epic news roundup of the best gridiron action of the year, is in final editorial stages as HOME MOVIES goes to press. While a complete digest of its news content is lacking, Castle's editors report they have tentatively lined up the most dramatic action from such recent games as Army-Villanova, Yale-Princeton, Notre Dame-Georgia Tech, Minnesota-Michigan, Northwestern-Wisconsin, Ohio-Illinois, and the Army-Navy game. Last minute editorial changes are possible, of course.

This annual sports reel issued by Castle Films, Inc., is always one of their most popular releases. It will be available early in December from Photographic dealers in the usual range of lengths in both 8mm. and 16mm. plus the 16mm. sound release.



Film Theatrettes are currently releasing a series of musical short subjects designed to supply genuine Broadway musical show entertainment to those people unable to attend such shows in person. One of their newest short subjects features Honey Murray, one of the stars in "Early To Bed," "Panama Hattie," and "High Kickers." Miss Murray, tap dancer and comedienne, is well known to theatre-goers as the "girl with feet that smile."

Another late subject features Jean

Moorhead, Broadway showgirl who is currently starring in "Sons 'o Fun." The costumes and beautifully decorated sets add to the excitement of these captivating musical films. These and other subjects are available in 50 feet 8mm. at \$3.75, 100 feet 16mm. silent at \$4.75, and the 100 foot 16mm. sound subject at \$7.50 from Film Theatrettes, 77 West 45th St., New York City.



One Million B. C.—one of the most interesting films ever to play the nation's motion picture theatres, is now available in 16mm. sound. It served to elevate to screen popularity Carole Landis and Victor Mature and boasts an impressive list of supporting players. The story reaches back into pre-historic times to picture the life and peoples of the stone-age around which is woven a thread of adventure and romance.

Nine reels in extent, it runs for 82 minutes and is available from Post Pictures, Corp., 723 Seventh Ave., New York City 19.

Pictoreels is trade name of a series of professionally produced motion picture short subjects offered by Pictorial Films, Inc., R.K.O. Bldg., New York City. Recently this distributor added 18 new subjects to its Pictoreels releases, including twelve 100 foot musical shorts, "Here Comes Malicious," a sport subject, and "Chinook's Children," picturing the raising and breeding of champion northern sled dogs.

Pictorial Films announces that a new catalog of their films is now ready for distribution, and is available free on request.

Story of Santa Claus is just the picture for children's Christmas parties. Shows Santa in his workshop, filling orders, and his arrival by chimney. Distributed by Hollywood Film Enterprises, Hollywood, Calif.



Winter Sports is a beautifully photographed film being distributed by Official Films, Inc., which pictures such winter activities as skiing, skating, bobsledding, and tobogganning. It provides all the spectacular thrills of these sports to be enjoyed in the comfort of one's cozy parlor. If you're a winter "stove-hugger" you'll want to get out your skates and toboggan and emulate the sports enthusiasts pictured in this action movie. If you have gone south and yearn for a taste of the north again, here's your chance to enjoy it all on your home movie screen.

Available in both 8mm. and 16mm. in the usual range of film lengths, plus sound prints in 16mm., subject is distributed by Official Films, Inc., 625 Madison St., New York City 22, N. Y.



Cheers for Miss Bishop, is considered one of the best pictures of 1942. It is now available in 16mm. sound. Starring Martha Scott and William Gargan, story concerns Ella Bishop, small town girl who becomes a school teacher and falls in love with a married man. The man's wife refuses to divorce him and the affair breaks up with Miss Bishop continuing on as teacher. At the age of 73, Miss Bishop is retired from teaching duties. There is a reunion and celebration with Miss Bishop's old students in attendance and the surprise appearance of her old sweetheart.

Subject consists of ten reels and runs for 92 minutes. It is currently available for rent or lease from Nu-Art Films, Inc., 145 West 45th St., New York City, N. Y.



Jungle Cavalcade, considered one of the greatest wild animal pictures ever produced, is now available in 16mm. sound. This thrilling film of the Malay jungles combines all the outstanding sequences of "Bring 'Em Back Alive," "Wild Cargo," and "Fang and Claw." The picture shows the daring capture of a giant orang-outang, a wild elephant hunt, the breath-taking fight between a 30-foot python and a Bengal tiger, and other suspenseful drama. This subject consists of 8 reels and is available on rental basis from Walter O. Gut-lohn, Inc., 25 West 45th St., New York City 19, N. Y.



Broadway, produced by Universal Pictures, in an innovational treatment of stirring melodrama, portrays George Raft as he was when a Times Square tap dancer and as he is today, one of Hollywood's leading film stars. The plot is laid in the gang war era of prohibition and includes Pat O'Brien and Janet Blair in the cast.

Film is available for rental for showing before approved non-theatrical audiences from Bell & Howell Filmosound Libraries, 1801 Larchmont Blvd., Chicago. Subject consists of 10 reels and rents for \$17.50.



WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street
Bell & Howell Filmosound Library
716 N. La Brea Ave.
Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

SAN LUIS OBISPO

Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.
Films Incorporated
64 E. Lake Street

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.
Frank Lane and Company
5 Little Building

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Inc.,
55 W. 48th St.
(Radio City)

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Collier Photo Sales
10901 Union Avenue
Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

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Elmer B. Simpson
816 W. Virginia St.

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"LORELEIL." An outstanding Glamour Film Starring Seven Beautiful Hollywood Girls. 50 ft. 8mm. \$2.00; 100 ft. 16mm. \$1.00.

"WAIKIKI HULA GIRLS." Again Available in Beautiful Kodachrome! 50 ft. 8mm. \$6.50; 100 ft. 16mm. \$13.00. (12 Kodachrome Travel Films.) Color Sample, lists 10c coin.

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Drama In Nature Filming . . .

• Continued from Page 400

searching for ourselves in the world about us. It could not be otherwise. We would have no way to create other criteria than our own sentiments. In light of our experience it presents something of an anomaly, and yet it is true that we have within us an instinctive love of that which is good, just, and admirable. Seldom does our human behavior measure up to the high standards which our better instincts whisper, but nevertheless we hold to those highest ideals through all the troubles, trials, and transgressions which sweep our experience.

We prize highly the sentiment of perfect friendship, the love of lovers, the unity of families, the protection of young, the loyalty of children to parents, and the purest morality. We think in terms of honor, honesty, courage, sincerity, and other natural virtues, even though we may not always live in accordance with these standards. Books, plays, and pictures must have the happy ending to please the majority—we expect the best.

There is an unseen master censor in general consciousness who judges things from the viewpoint of the Divine quality they ought to have.

Looking at this fact philosophically, the inference is grand and encouraging. It may mean (and I believe it does!) that in our evolution we never shall pause until the highest standard of humanhood has been attained. In the meantime our hearts keep in view the grand goal and cause us constantly to look for that greater goodness in our surroundings and passing events.

Hence, we want that elephant mother to have concern for her offspring, and to extricate the youngster from any kind of difficulty in which it becomes entangled. It is what the best human motives would do. And when we see this happy act depicted on the screen, it is no longer just a picture but rather is a part of ourselves, justifying our judgments and strengthening our faith in that to which we want to remain faithful.

Fortunately, nature is not lacking in such scenes and sentiments. They need be searched out, recognized, and appropriated, but they are available. For the world in which we live seems to be truly "One World" in the scientific sense as well as the political sense. All creatures that live are of the same stamp as we are, and their existence is in accord with the same laws. Their natures vary with us not in kind but in degree. There is

friendship in nature, there is loyalty, and there is devotion, sacrifice, honor, morality. There is family life, love of home, the care of young, provision for families, devotion of mates, and with many species a strict monogamy. There is humor, cleverness, wisdom. There are pranks, problems, heart-touching yearnings, and soft sympathies. All those things which move us are woven into the mosaic of nature, in creatures, plants, rocks and rapids, stars, sun and satellites. Sometimes they are a bit concealed, as the most valuable things always are, but they exist and



SAM CAMPBELL

★ The author, Sam Campbell, genial, young-hearted Philosopher of the Forest, is well known in America. His woodland retreat, the Sanctuary of the Wegimind, centers a large game refuge within the limits of the Nicolet National Forest in northern Wisconsin. Here he has lived for years as a practical naturalist, a friend of all forest animals. His most recent book, "How's Inky," all about his pet porcupine, is in tremendous demand. His current lecture tour will carry him into practically every important city in the midwest, and will feature his fine 16mm. movies of wild life.

Next month, we shall present another of Sam Campbell's articles, "Continuity In Nature Films." No avid movie amateur will want to miss it. —EDITOR.

can be found. And it is this element that makes the most suitable seeking when we take our cameras forth and start hunting in nature.

With this realization in mind we will demand more of ourselves in making nature films. It will not satisfy us to get a picture of a robin, no matter how fine the exposure, unless that robin is doing something that reaches human sentiments and gives the dramatic touch to our scenes. It may build a nest, showing love of home in the way we know it. It may hold devotedly to hatching its eggs—for we revere devotion. It may feed the big mouths of little birds which reach helplessly and dependently up to it. Providing for children is a rich sentiment with all of us. And if the red-breast mate will carry in food (as he does), if he will stand by his family—that picture will stir our hearts, for it shows life as we believe it should be lived.

In one of my lecture reels are some scenes of the two bear cubs, *Bunny*



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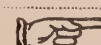
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Hunch and *Big Boy*, who lived at our north woods Sanctuary. I have noted that audiences are impressed at once with the appearance of these animals. Bears are such powerful creatures, and associated with them are the erroneous traditions of ferocity and viciousness, so that any picture of them is valuable. But groups looking at this film do not rise to the level of enthusiasm I love to see until those bears of mine pull a washing off a line and drag it on the ground. The prank obviously is intentional and thoroughly enjoyed by the bears. Here is the drama, the human element. It is the kind of thing we like to do—rough, carefree fun. It is akin to the practical joke of our social clowns, the type of "awful thing" we look for in our lovable bad boys. And these scenes draw not only interest and laughter but frequently ripples of applause.

Some years ago I captured a picture of a magnificent buck along the shore of a northern lake. The animal had beautiful antlers, and was the very personification of wilderness alertness, power, and wise caution. The picture always drew a little murmur from the audience, but not the enthusiastic acclaim I had hoped for. Later I chanced to catch a scene of a buck standing guard before me while a small herd of does and fawns ran to safety. This scene stirred the handclapping. Here was the prototype of the human hero standing between his loved ones and approaching danger, willing to give his life if necessary to protect those dependent upon him. It was wonderful drama, and drew approval. We love to see such heroism in nature and in ourselves—and certainly, we should.

There is drama of this kind everywhere if we seek it, and our cameras can record it if we demand that they do. It is in the flowers and trees as well as in animate creatures. Perhaps you record a bush of lovely red roses, and in the general view the flowers are strikingly beautiful. Onlookers will smile

with pleasure, nod their heads, whisper their approval. But now bring in a close-up of a cluster of blossoms, and then one flower selected for its perfect petals and rich color. Enlarge it until it fills the screen. Make it dominate attention, monopolize thought. Now it is not only beautiful, but all the sentiments associated with the red rose are awakened in the minds of those who look upon it. The audience sees in it the messages of love, sympathy, congratulations, and good wishes that have been entrusted to such glorious flowers throughout our history.

Or perhaps you record a pine tree—always attractive and beautiful against any sky. Remember, the pine tree is prominent in our traditions, it is revered by our race. Pine trees speak of the rugged frontier, the primitive cabin, the realm of adventure and freedom. Therefore, come close with your camera and catch the deep furrows of its bark; catch the view right up its graceful trunk and record the way it salutes passing clouds. "Shoot" right into the luxuriant mass of its foliage, bring it closer and closer to the audience until the sentiment associated with it dominates consciousness. Make spectators feel its strength, its power of growth, its record of service to mankind. Then you have captured the drama in the pine tree.

It would be impossible to catalogue the unnumbered subjects of nature, and analyze the dramatic value of each one. Yet, unquestionably, there is a way to search out and record in our films the human side of the particular subject we find before us; and when we have done this we have found the dramatic value.

This seeking and finding is individual. It is the background of originality and art. The attaining of that which is desired may be difficult. But we have started out on the right road when we define clearly our objective and patiently pursue this higher virtue in filming nature pictures.

Post-war Projector . . .

• Continued from Page 398

wanted for years, adding them to the basic projector "chassis."

I, for one, hope for two important improvements: first, a thoroughly silent projector and, second, one with the lamphouse completely shielded against escape of light. Almost every movie amateur expects to include sound, particularly music, in his home movie shows of the future. In most cases, this will be by means of disc recordings; and in the limited area of the average living room, where people must be seat-

ed close to the projector, the mechanical noise makes impossible full appreciation of sound, dialogue or music. I suggest that mechanism of post-war projectors be completely enclosed and sound-proofed, with a glass-windowed door permitting ready access to sprockets and gate for threading. A wider use of fiber gears is also suggested as a means of reducing unwanted mechanical sound.

Light escaping from top of lamphouse has long been an annoyance that easily

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MECHANICAL OPERATION: You may submit working models, mechanical drawings, rough sketches. *The idea is the thing*—how to simplify, improve, perfect either camera or projector operation—for instance:

PROJECTOR: Ventilating system (lamp house); optical system; film movement; reel arms; tilting device; film safety devices; take-up, framing, focusing and shutter mechanisms, etc. Can you suggest particular developments of these features?

CAMERA: (single or turret lens mount) view finder; shutter; footage indicator; loading mechanism; winding key; exposure guide; lens mount; focusing; single frame release mechanism, etc. How do you think these can be simplified, perfected?

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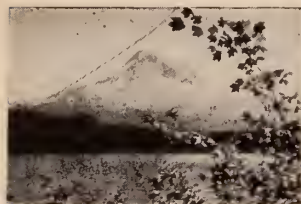
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can be overcome through re-design of the lamp compartment. There is no reason why the lamphouse cannot be closed at the top and louvres provided at back and one side to permit escape of heat forced out by the motor driven fan.

These two features, if incorporated in post-war projectors, will impart a more modern, stream-lined design certain to appeal to the experienced projector owner who remembers how multiple convolutions, nooks and crannies attract deposits of dust and oil, aging appearance of the machine.

I want my post-war projector equipped with a constant speed motor, or lacking this, some other means that will assure projector running in near synchronism with my turntables. This can be done by providing a small stroboscope disc on one of the film sprockets and adding a small neon glow lamp nearby to provide the pulsating illumination to check stroboscope speed. With the thousands of dual-turntables now in use providing musical background and sound effects for home movies, this is a feature no far-seeing manufacturer can overlook.

I want my projector to be so designed that a small compact sound head can be added at any time to convert it to use with sound films. It follows, of course, that the projector manufacturer will market a simple sound conversion kit that may readily be attached by authorized service agents. Sprocket wheels on all silent projectors should be of the sound type, having teeth on one side only, to make unnecessary changing these parts when the sound head is added later.

The film gates of some projectors are improperly designed, with the result that when a reel of film made up of a number of small spools of various makes of film, is screened, the varying thickness of film bases or the tendency of one brand of film to buckle, causes the film to appear temporarily out of focus on the screen. My next projector must have the pressure plate of the film gate operating against the film toward the lens. Thus the emulsion side will always remain on the same focal plane, and any unevenness or difference in film thickness will operate against that part of the gate facing the lamp house.

My present projector provides six points for lubrication, all indicated by tiny red dots opposite holes in the projector case at various points. One hole cannot be reached without either removing the lamp housing or using a curved oil can. Simplicity in the post-war projector calls for all points of wear to be serviced by oil tubes converging at a convenient point at top of projector case. Not only will this insure adequate lubrication of critical parts, but tend to encourage regular lubrication

by virtue of the suggestion the conspicuous oil holes will always hold before the operator.

Amateurs of long experience find a need to dispense with the annoyance of having their filming distributed over a great number of reels. The general desire is to use larger reels, requiring fewer changes during screening of pictures. The post-war projector, both the eight and the sixteen, must provide for use of larger reels, either through extensions that may quickly be attached to the regular reel arms, or by providing greater length in the original arms.

The old, toy-projector type of re-wind system requiring switching of belts, must go. Rewinding of film must be accomplished by two operations: threading the film back on the top reel, and throwing a single switch that causes the film to quickly rewind. Also, the power transmitted to the rewinding mechanism should be fully strong enough to rewind a four- or eight-hundred foot reel as easily as one of two-hundred feet.

The switch panel of the post-war projector should provide for controlling the motor, lamp, and house lights, with suitable plug-in connection provided in the projector for a lead line to one or more floor lamps. Control of room lights long has been a bugbear of home movie showmen whose guests invariably try to help but usually succeed in bungling an otherwise well organized show. The centralized control panel is the answer to this problem. Control of the pilot light, too, should be automatic with operation of the projector starting button, so that as projector is started, the pilot is extinguished; and flashes on again automatically as the projector is stopped.

But even with all these refinements, my post-war projector will not have attained the acme of perfection unless it includes a handsome cabinet into which it disappears almost magically when not in use.

I visualize the projector of the future as a stream-lined, sound-proofed unit, mounted on a drop-head panel of an attractive chair-side cabinet, and operat-

SORRY! NO BINDERS

★ WE regret to inform our readers that the leatherette binders which we have regularly supplied for filing copies of HOME MOVIES are no longer available, and that none can be supplied for the duration—or until materials are again accessible to the manufacturer. In the meantime, we suggest that you carefully preserve each copy of HOME MOVIES to insure a complete, undamaged and unbroken file of your favorite hobby magazine.

—HOME MOVIES

ing similar to a drop-head sewing machine cabinet. By raising the lid, the projector is automatically elevated to screening position. After use, the lid is merely closed, and the projector disappears within the cabinet. Thus, my projector will always be ready for use. When friends drop in unexpectedly evenings and ask to see my films, I no longer will have to upset the household in fetching the machine from the top shelf in the wardrobe closet, the screen from under the bed, and my reels from the kitchen cabinet over the ice box.

Nonchalantly, I'll raise the lid of the cabinet next to my easy chair, thread my film, and project movies on a screen permanently set up on an opposite wall but camouflaged by a large framed picture, easily removed temporarily for the occasion.

Cartoons Vitalize Movie Programs

• Continued from Page 403

a tour of the royal art museum to study the masters. He encounters a big, fat Venus and has loads of fun with this dowdy dowager. *A Royal Good Time*, *Sultan Pepper*, *In Darkest Africa*, and *Cactus Capers* complete the Little King series of cartoons now available.

Brownie Bucks the Jungle features lovable, laughable Brownie Bear as "Brownie Buck" who brings 'em back alive from the African Jungles. In *Brownie's Victory Garden*, the little bear almost loses his bumper crop to a wolfish garden saboteur, but overcomes his enemy with scientific methods that provide gay fun on the screen. Completing the Brownie Bear series of six cartoons are *Galloping Hoofs*, *Picnic Problems*, *The Villain Pursues Her*, and *Robin Hood Rides Again*.

Dick and Larry are the long and the short of all animated cartoon characters. This "Mutt and Jeff" duo, comical by contrast, offer *Jolly Fish* as the first in their series of animated cartoons. Its a fisherman's tall tale of lobsters that rhumba, an octopus that plays piano, and of fish that walk. *Tight Rope Tricks* is another of the series, all about Dick and Larry at the circus, dodging a revenge-seeking lion on the tight-rope. *Barnyard Bunk*, *Puzzled Pals*, *Fire! Fire!* and *Happy Hoboes* complete the series of six Dick and Larry animated cartoons now available from Official Films.

Official's *Newsthrills*, *Sportbeams*, and musical, historic and patriotic specialty movies will continue important releases in both 8mm. and 16mm. as well as 16mm. sound. The eighteen new cartoon subjects mentioned here are the first of many new films to be offered by Official Films in a vast expansion program now under way.

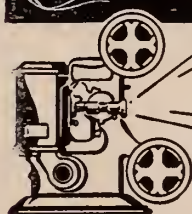
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One Man's Filming . . .

• Continued from Page 402

Fred Evans' very first filming adventure begun in 1940 is still "in production." Sequences are regularly added to Fred Junior's moviebiography as the child advances along the pathway of life and as papa Evans can obtain the film.

A record of ten completed films in the space of three years at first may not appear impressive; but when one considers that each is a potential prize winner, (some of them have won club contests or special recognition from HOME MOVIES) that each displays extraordinary talent for careful preparation and skillful production, it is easy to understand that these ten pictures are not to be compared with ten rolls of film shot, hit or miss, and devoid of continuity, thoughtful editing and titling.

Fred Evans' advance into the field of ambitious filming dates from the day he joined the Los Angeles 8mm Club, an organization with national renown as one of the most progressive amateur cine clubs in America. Screening of member's films and announcement of a coming club contest combined at once to stir Evans' imagination. He set to work immediately filming a picture and entered it in the club's annual fifty-foot uncut film contest. It didn't win, but placed near enough to the top to give Evans further incentive for serious picture making.

Recently this writer had occasion to screen seven of Evans' impressive library of films. They included "Jungle Parade," Movie of the month for February, 1943; "Seeing Is Believing;" "Ice Follies;" "Bone Benders at Hollywood Legion Stadium;" "Billy's Big Adventure;" "Glimpses of Southern California;" and "Home Movies." Each film is as complete as good cinematic workmanship can make it. There is evidence in each film of Evans' ability to make entertaining pictures; of his mastery of various cinematic techniques; and of his knowledge of the importance of good valid continuity. Each picture is complete in that it is amply titled, begins logically and ends in a professional manner. Some of the films, notably "Home Movies" and "Seeing Is Believing" display a mastery of camera and lighting techniques we should like to see acquired by more movie amateurs.

Production number one on the Evans schedule was "Glimpses of Southern California," a scenic logically enough which had as its nucleus the fifty-foot uncut film entered in the club contest. This was re-edited and titled and combined with newsreel treatments

of two other subjects: "Bernheimer Gardens" and "Swim Meet."

"Home Movies" was really Evans' first serious effort. Idea for the film came from the Bob Benchly short subject by the same name. Many readers may recall this humorous Paramount comedy in which Benchley is pictured as a naive home movie maker putting on a show of his films for friends. Evans' film follows a similar plot but with several new touches which add much humor to the story.

The picture begins with Joe Fumblebum opening a package. A greeting card indicates it contains a birthday gift from an uncle. Joe reveals its contents: a brand new movie camera. Mrs. Fumblebum and their tiny son, Joey, are delighted.

Fumblebum fondles the camera, visualizes himself a great movie producer—implied in an effective montage, a masterful piece of work for an 8mm. camera. Before Fumblebum even starts shooting pictures, he's busy on the telephone inviting friends to his house for a big premiere showing of his movies Saturday night. This action is conveyed in a very professional-like manner. Superimposed in flashes over scenes of a hand dialing a telephone are Fumblebum's words: "Yeh! Big show!" "Saturday!" "Home Movies!" "Come early!" etc.

Saturday evening finds the excited Fumblebum busy at his editing board while Mrs. Fumblebum dresses. She urges Joe to hurry. "Don't worry, dear," Joe says, "The preview is well in hand." And then we see Fumblebum's hands busily untangling yards and yards of film.

A little later there's a knock at the door. Fumblebum, film now ready and projector set up, admits his guests and shows them to chairs arranged in front of his home movie screen. Fumblebum smiles jubilantly, rubs his hands briskly and says: "Well, gang—here it is!" He snaps out the room lights and starts the projector. A shot over heads of the audience shows the screen with title of picture, "Vacation Daze."

This is a well executed shot in low key lighting with the title image showing sharply and heads of audience clearly discernable. We asked Evans how he achieved such natural lighting effects; also how he was able to photograph the projected title on the screen without encountering endless difficulties. He explained that the projected title was not photographed at all. Instead, the shot was faked. The title was lettered on a

large panel of black cardboard. This was trimmed to fit the picture area of his 30" x 40" beaded screen and applied over it, being held in place by transparent scotch tape. The light of one No. 1 photoflood was concentrated upon the screen, producing a brilliance adequate for proper photographic results. A further realistic effect was achieved by highlighting the heads of people in the audience nearest the camera by placing one No. 1 photoflood in a reflector at some distance from subjects and at either side.

Other scenes showed the audience watching the picture. Here again low key lighting prevailed, yet features of people in audience were discernible—very important to the story. For while Fumblebum's bad photography unfolds on the screen, his guests grow restless and some of them sneak unnoticed out to the kitchen.

Evans explained the method by which he lighted these scenes. One No. 1 photoflood in a reflector was set up 10 feet distant from nearest subjects and the scene filmed at $f/2.5$ with super pan film. A light-toned Max Factor panchromatic makeup was applied to faces of players in order to bring out their facial features in the subdued lighting.

The story continues with all but one of Fumblebum's guests sneaking out to the kitchen and raiding his icebox. The picture over, Fumblebum snaps on the lights to discover only one of his guests remains. And he's fast asleep. Spying the empty takeup reel on his projector, Fumblebum looks about for his film, catches a glimpse of the trailer end being pulled along the floor. Over in a corner of the room, the family cat playfully entangles herself in the film. Joe faints and the picture ends. This picture won for Evans his first First Prize in a club contest and was indirectly responsible for his election to president of the Los Angeles 8mm. Club for 1943.

Another of Evans' films worthy of note is a satirical educational film entitled, "Seeing Is Believing." Filmed entirely with an inverted camera, which causes action to appear in reverse from that filmed, this picture is a collection of trick episodes showing a man eating a banana that grows as he eats; eating grapes, yet the bunch of grapes becomes larger as he eats; sawing timber, yet the timber gets longer as he cuts; and of a man breaking up a litter of kindling which takes the shape of a wooden box with each stroke of the axe. Smoothly executed, this feature is novel and interesting. It is adequately titled, and the titles match the picture footage in sharp focus. This, as any amateur knows who has tried it, is difficult to achieve the first time.

The pictures are filmed with the cam-

Frosting on a giant cake!



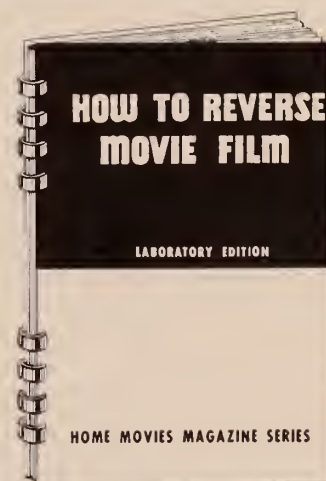
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era upside down. After the film is processed, the film is turned end for end, making it necessary to project it with shiny or film base side toward the lens—which is alright as long as no other footage is cut into the reel that is projected emulsion side toward the lens, as would be the case with regular titles.

To overcome this problem with the titles, Evans filmed his titles upside down on the same film as his pictures, so that titles and pictures would always be in focus. To get around the problem of the wording reading backwards, the titles were not photographed directly by the camera but by reflection, which reversed the text, making it read from left to right on the screen. This is how it was done, according to Evans: Instead of shooting titles with camera upside down, the title cards were inverted. A small handbag mirror was then placed in front of the camera lens at right angles and the titles reflected into the mirror. Accurate alignment was obtained through use of the auxiliary focusing tube on his turret-front Filmo eight and the special Bell & Howell alignment gauge on which his camera was mounted. Thus, Evans was able to focus upon his title directly through the lens, obtaining sharp focus and exact centering.

Evans' "Ice Follies" is one of his most popular films. Filmed in 8mm. Kodachrome, it is an interesting example of what can be done with this subject with color film. While some of the scenes were obtained with Kodachrome hypersensitized by the mercury vapor process, Evans shot the first sequences with type A Kodachrome without any treatment whatever. Good results were obtained by using camera from a front row position, and filming only those numbers of the show which received the maximum

illumination from the auditorium's lighting facilities. With the hypersensitized Kodachrome, the numbers executed under spotlights or low-key lighting were filmed with surprising good results. The film was subjected to the mercury vapors for a period of four days before being used, although Evans now recommends that even better results may be obtained by treating the film *after* exposure and immediately before submitting it for processing.

"Bone Benders," an entertaining film on wrestling and filmed at the Hollywood Legion Stadium, demonstrates what can be achieved with use of super-speed panchromatic films. Part of this picture was photographed with Eastman Super X at $f/2.5$ under the favorable conditions of a battery of highpowered lights erected for purpose of televising the wrestling matches from the Hollywood stadium. Later, Evans sought to add additional scenes to his wrestling film, found the television shows had been discontinued and the powerful lights removed. He switched to Agfa "Triple S" panchromatic film, and obtained additional scenes quite as satisfactory as the first under the regular arena lighting. The picture is probably one of the most interesting of its kind ever filmed, due to careful planning and photography.

Limited space prevents detailed description of the other films, all of which display similar skill. Those that have been described, illustrate how this filmer surmounted difficulties often encountered by the average movie amateur. Evans' success as a movie maker is attributable to nothing more than the ability to think things out and a willingness to study and apply that which he has learned in ceaseless experimentation.

Bringing News to the Screen . . .

• Continued from Page 399

news roundup feature is a compressed but vivid account of the United Nation's offensive against the Axis powers. Where previous issues have presented a cross-section of both domestic and foreign news events, war activity during 1943 has been so tremendous and world important as to dwarf all other events by comparison. The 1943 *News Parade of the Year* brings stirring history filmed as it happened in the Atlantic, the south Pacific, the Mediterranean, and in Russia, Italy, Germany and France.

All the daring and cinematic skill of the newsreel and other war-front cameramen have combined to bring America the most breath-taking action movies, and some of the most historical

scenes ever to be recorded by a camera. That today's news-event movies will accumulate historical worth as time goes by is a foregone conclusion. We have only to consider the unsuccessful efforts of many film collectors today to obtain 8mm. or 16mm. prints of some of the earliest news films released on the present conflict. Home projector owners adding current news-event films to their personal movie libraries recognize their educational and historical importance as well as their entertainment value. Significant, too, is the statement issued by Castle Films that many of the nation's visual education film supply centers are including prints of *News Parade of the Year* in their libraries.

Plan Christmas Continuities . . .

• Continued from Page 397

ering together the toys and presents and starts for the living room, arms loaded. As he enters living room, mother almost collides with him, as she tiptoes hurriedly to help. They both scurry about, admonishing one another to make no noise, while they arrange gifts and toys beneath the tree. To inject a little human interest, show them, in their anxiety to be careful, colliding with one another, juggling packages and toys in attempt to keep them from falling to the floor, and having a restrained hilarious time.

Gifts arranged, they extinguish lights and exit from the room, with the camera fading out at this point. Here a transition effect is necessary to indicate the lapse of time between midnight and the next morning. Picture the alarm clock in closeup as the hands rotate from 12, to 1, 2, and on. Dissolve at this point to the hands just approaching, then stopping at 7 o'clock. Cut to the kiddies awakening. They suddenly realize it's Christmas. They scurry from bed and exit from the room.

Pick them up with the camera as they enter the living room. Have them stop and admire the tree with awe from a distance, then continue on to their presents. Thereafter, make closeups of each as they unwrap and admire gifts, etc.—until your film runs out.

If you wish to inject a real live Santa into the picture, here is a gag good for a laugh. Earlier, make shots of Mother and Dad trimming the tree. Dad hangs a particularly conspicuous ornament in one position; Mother disagrees, re-hangs it on another bough. Later, when Mother's back is turned, Dad cautiously moves the ornament back to its original position. And a little later on, when Dad isn't looking, Mother, without a word, changes the ornament back again. They retire, and Santa arrives. He distributes gifts, fills stockings, and is about to leave when the controversial ornament catches his eye. (A "double-take" here will produce the right effect.) Santa nonchalantly removes the ornament and re-hangs it in the very position Dad originally placed it, then turns to go, with the camera fading out at this point.

A pleasing opening for a child's Christmas movie is to picture Mother reading "The Night Before Christmas" to him as he snuggles in her lap prior to bedtime. The story ended, the child is tucked in bed to dream of the good things Santa is to bring on Christmas morn.

Another is to show the child writing, then addressing his letter to Santa. A timely gag this year would be to have the child show the letter to Dad before sealing it. Dad gets a sudden idea. While the child turns its attention to something else for a moment, Dad takes his pencil and adds a postscript to the letter as follows: "P. S.: Also please bring my daddy a roll of movie film." Dad then folds and seals the letter, handing it back to the child.

If there's a baby in your household who'll experience it's very first Christmas this year, the continuity can be enlivened by picturing events from the baby's viewpoint, accenting the idea with plenty of spoken titles expressing thoughts of the child. Begin with the baby watching Daddy and Mother Christmas eve trimming the tree and placing gifts beneath—this, of course, in closeup. A title states, "Something queer going on here." It is imperative that closeup of the baby show the child actually looking beyond the camera in wonderment at the tree. This can be assured by having another person stand back of the camera and dangle an ornament or toy in view of the child. Then continue with these titles, intercutting them between shots of the child and of Daddy and Mother trimming the tree: "People are tying up things and hiding 'em." "Gee, why don't they let me help?" Continuing with this same thought the following morning, picture the child near the tree surrounded with toys. Try to get a closeup of the youngster staring wide-eyed at some object, then cut in this title: "So, this is what all the fuss was about!"

Remember, it isn't necessary to make all shots in the order they are to appear in the completed film. Nor is it always desirable. Often many shots can be staged before or after Christmas day, when there is more leisure to devote to them, and far better results can be obtained.

Where the camera is to center on grownup groups, the Christmas spirit can be injected by the usual shots of tree trimming, gift wrapping, etc. But don't waste too much footage on tree trimming. Allow just enough to show the beginning of this delightful task, then cut back to the scene later showing the tree completely trimmed.

Many fine Christmas films have employed mainly closeups to tell their story—closeups of hands, of feet, etc. Try featuring the hands alone, coloring,

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signing, folding or addressing greeting cards; wrapping gifts; fastening labels; hiding presents; hanging stockings; arranging ornaments on the tree; then snapping the light switch to extinguish the room lights and fadeout on this sequence. Then the following morning: opening gifts; setting the holiday table; preparing food in the kitchen; and then—with guests assembled about the festive dinner table, make full shots of assembled guests to complete the story. This procedure will enable getting an

intimate Christmas continuity on a single roll of film.

This year, many filmers will have a special reason to make Christmas movies when a man or woman in service comes home on leave to spend the holidays. The continuity need be changed little except for the addition of liberal close-ups of the son or daughter on leave for a happy holiday reunion. Perhaps, there may be a neighbor's son or husband in service home for the holidays. It will be neighborly to save a little film for one or two shots of him, too.

Fitting Films To Music . . .

• Continued from Page 405

composers to draw upon for scoring his pictures with music. Instead, he must rely upon phonograph records for his background music. And as these recordings offer limited choice of appropriate orchestral music and no means to rearrange it to fit one's picture, the only alternative is for the amateur to tailor his film to fit the music.

Once a musical recording has been selected, it should be carefully studied with respect to the scenes or sequences that are to be screened with it. By editing the film to fit the music, the music lends greater importance and stature to the film.

Probably the most important step in backgrounding a film with recorded music is in the careful choice of recordings. So many amateurs have spoiled an otherwise good film presentation by unwisely playing popular tunes or vocalized recordings. This results in immediately distracting an audience's attention from the picture—especially if the tune is one of immense current popularity such as "Pistol Packin' Mama" or "Sunday, Monday, and Always," both hit tunes at this writing. If a melody with the tempo of "Pistol Packin' Mama" is required, it is far better to choose an unknown, probably long forgotten tune, of equal tempo that would unconsciously heighten an audience's interest in the picture without totally distracting it.

Especially is the unknown melody not likely to interrupt the train of thought when abrupt cuts or fades are made to another recording, although such transitions should never be made between recordings of unsimilar tempo or volume. Well known selections of the old masters should be expertly played. The music must never be halted abruptly in the middle of a stanza in order to cut or fade to another melody. The scene or sequence should be extended to screen for the corresponding playing time, or music selected which would better fit the sequence.

When double turntables are used and are equipped with separate fading controls, as certainly they should be, two records can be kept playing simultaneously. Thus, one of the records can be of sound effects especially recorded for the film and can be faded in over the music whenever desired. It is not necessary nor even desirable to fade-out the music entirely in order to play a sound effect—merely drop the volume of the music to a soft but audible level.

Another reason for re-editing scenes for better sound accompaniment is to allow the projector operator more ease in changing records. Too many times short scenes follow one another so closely that the operator must work with split second accuracy in order to make all cues on time. A short scene is all right, and many times adding to it will spoil its effectiveness. However, in most instances a few re-action shots or some related footage can be placed between short scenes, thereby lengthening the time between them required to change from one record to another.

In fast tempo sequences where additional footage of this kind cannot be added, or the scene order changed without losing the desired effect, a recording of several sound effects can be especially made exactly in the order desired and with the correct timing. Local sound studios make such recordings for a nominal charge. Properly used, they relieve the operator from annoying split second record changing each time the film is shown.

Some amateurs have all music and sound effects recorded on one large record which plays throughout one entire reel. This is most convenient in that it does away with record changing and requires only that correct synchronization be maintained during projection of the reel. The only disadvantages are that selections of music cannot be altered and film cannot be taken from or added to the reel later without having to make a complete new recording.

A final point in favor of editing in terms of music is that the proportion of fast and slow tempo scenes can be almost disregarded. The reason for this is that music almost invariably speeds up sequences which might drag if no music were played. That mountain and pastoral sequence might be much too long if shown silently, but, with a well chosen melody, will take on added interest and seem not half as long.

Musical accompaniment with motion pictures is an art, and in art there are no fast rules. Try, then try again, and eventually a winning combination will result. Select the musical background carefully, then don't be afraid to change scenes around when necessary. A perfect presentation, well co-ordinated and blending harmoniously, is the goal to strive for; and in the mythical land of motion pictures, the means always justifies the end.

Movie of the Year . . .

• Continued from Page 401

One of the good fortunes to come to Kurt Bohse was a chance acquaintance with Dr. H. Eugene Wells, who owned an array of excellent cine equipment. Dr. Wells had little opportunity to make pictures and freely offered use of the equipment to Bohse in whose fervor for making movies Dr. Wells recognized a man deserving of better tools. With the doctor's improved camera, Bohse was able to greatly improve his technique and during the ensuing two years, filmed a number of modest pictures on serious subjects.

In 1939, Bohse was admitted to membership in the South Side Cinema Club of Chicago, with which organization he continues affiliation and, it might be added, he is in line for certain distinguished club honors as a result of the recognition that has come to his latest filming effort, *Lincoln Trails*.

Soon after coming to America, according to Bohse, he became a great admirer of Abraham Lincoln, read freely of his history, and later, when settling in Illinois, infused his Lincolnian learning with visits to the many Lincoln memorials and landmarks of which Illinois and neighboring Kentucky is rich.

About five years ago, the Chicago Tribune published a series of articles entitled, "Guides To the Shrines of Abraham Lincoln." These gave Bohse much information as well as inspiration, and this inspiration led to a decision to film a picture on the subject. His first step was to prepare a shooting script based on facts obtained from the Tribune articles.

"A carefully prepared script," said

Bohse, is one of the most important factors in making a successful picture. It tends to eliminate lost motion and waste footage. And saving precious film is an important consideration for any amateur even in normal times.

"Last year," Bohse continued, "after purchasing my own Cine Special plus several rolls of Kodachrome, I had opportunity to spend five of a seven-day vacation filming scenes for my picture. Not until a clear February day this year was I able to secure scenes for the closing sequence of my film. I sought a highly dramatic ending which would add emphasis to the closing lines of my narrative—the final sentences of Lincoln's Gettysburg speech. The honors since bestowed upon my film by HOME MOVIES justify the extra effort and patience that went into this final sequence."

Making the disc recording of narrative and background music was an extensive project in itself. Here, Bohse's old friend, Dr. Wells, added his talents as collaborator on the script and as narrator. The recorder was set up in a room separate from the projector as a precaution against picking up extraneous noise. The picture was projected from an adjoining room onto a translucent screen of draftsman's tracing cloth laid over a glass panel in the door separating the projector room from the recorder. This arrangement, closely paralleled that of a sound studio. As the picture was screened, the narrator spoke the words of the prepared script, cued by Bohse who watched the screen and signalled the Doctor by means of small cards held near the microphone to indicate the beginning of each sequence where speech was to be resumed.

Some indication of the unusual interest in *Lincoln Trails* that manifest itself soon after description of the film appeared in the October issue, is the fact HOME MOVIES received numerous requests from clubs as well as individuals asking opportunity to see the picture.

Unfortunately, the film situation at present precludes adding a print of the film to HOME MOVIES' library of prize winning amateur motion pictures. But we hope to later. *Lincoln Trails* is the type of amateur production every ambitious movie maker should see, for not only is it inspiring, but also an education in good cinematic technique. It is an outstanding example of how careful preparation, painstaking photography, and skillful editing combined with recorded narrative will insure the most successful pictures.



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I Scooped the Newsreels . . . !

• Continued from Page 404

shots of the dirigible Hindenburg exploding in mid-air several years ago. He, too, had been chased from the scene. Together we went into a huddle and decided we were going to get movies of the disaster come hell or high water.

Paralleling the tracks on which the ill-fated limited cracked up, but outside of the railroad company's property limits, was a large factory building. With our fingers crossed and a prayer on our lips, we hurried over, hoping to get on the roof. At the entrance we were fortunate in encountering a pleasant and obliging guard who admitted us to the plant and directed us to the roof, after we duly identified ourselves.

Having shot similar incidents before, I know from experience that a tripod is just so much excess baggage. I figured it would be a hindrance on this job and thanks to this hunch, I left it at home and thus was able to clamber with perfect freedom up a precipitous and narrow ladder inside the factory fire tower and leading to the roof.

Gaining the roof, the whole terrible spectacle spread out before us. The spot was perfect for picture making with a telephoto lens. We could see a huge crane lifting derailed coaches back onto the tracks; and another untangling a battered coach frame impacted against another. One coach was jammed against a signal tower; another was lying on its side, its roof ripped completely off as though by some gigantic can opener.

Lending an eerie touch were countless blue flashes dancing midst the tangled coaches—flames from the torches of welders summoned from nearby war plants. These men had worked feverishly without rest all night long opening up the steel cars to permit rescuers to reach dead and injured passengers. Firemen, police and service men were everywhere. From my vantage point, I could plainly see the body of a woman wedged in the truck of one overturned coach. Deep within the coach was the body of a Marine. Several of his buddies stood silently by, awaiting his release—true to the Marine Corps slogan, "Semper Fidelis."

I got my long shots, including one of the roof of an overturned coach. This was lying in a field beside the tracks where it had been tossed after the terrific impact. In the overturned coach, forty passengers died instantly.

Working my way down from the roof to the top of a nearby shed, I passed the Paramount News crew grinding away on a fire escape landing. I continued down to the top of a freight car where a group of news photographers

were working. From this car, I was able to secure some good closeups of the rescue squads in action. One shot, reproduced here, shows rescuers removing a shrouded victim from the wreckage.

The day was still young when I concluded that I had given the scene the maximum camera coverage. So I hastened on to get the film developed and printed. I rushed the film to the laboratory and instructed them to develop it as a negative and make two prints. I shot the event with DuPont sound recording positive film. I have had good success with this film using it outdoors at Weston 12. When it is to be home reversed, I shoot it at Weston 8.

I had no time to prepare titles, but the laboratory man saved the day with the suggestion that he would shoot the front page of the morning paper with its bold headlines heralding the tragedy. This he did; spliced his title negative to my film, and the next morning he delivered two prints, one of which I shipped via Air Express to Lisle Con-way in Syracuse, New York.

The other print I used for local exhibition, screening it first during a mid-day show which my employer puts on daily for a local war plant. Theatres did not have newsreels of the tragedy until two days later, so I felt justly gratified in having scooped the newsreels and proving again the facility with which 16mm. can do a filming job.

Information Please . . .

• Continued from Page 394

A: The average length for a fade established in professional practice is 48 frames for either 8mm. or 16mm. film. This, of course, is the maximum. Often shorter fades are desired. This can be determined in terms of fraction of a second. Forty frames of 16mm. film equal one second. A 48-frame fade, therefore, would appear on the screen for a little over one second. A half-second fade, therefore, would require about 20 frames from point where fade begins to point of deepest opacity.

Splices Part

Q: Most of the splices in my films have been coming apart lately when I project them. I have always used the same brand of cement. In re-splicing the film, I have done everything I could

think of: using more cement; using less cement; applying more pressure, etc. But the trouble continues. — Fred Kauffman, Lawrenceburg, Kas.

A: The usual answer to the problem of parting splices is deteriorated film cement. Throw away your present cement—bottle and all. (Don't pour new cement in the old bottle!) Buy a

fresh bottle of cement, then repair your parted splices. Place an identifying mark on edge of film near these splices, then re-examine them three or four weeks later and you'll probably find they're holding fast.

With the trouble you are having, it will be time saved to re-patch all splices in the film at one sitting.

Reviews of Amateur Films . . .

• Continued from Page 390

exact order in which they were filmed. The thing to remember is that a motion picture, not a snapshot record, is the goal of our filming.

Another fault displayed by this picture was the habit of panning on a scene, then doubling back with the camera in a reverse panning action. It is much better to leave the camera on the starting point of the pan and shoot the scene, than to pan quickly away, then return to it. But better still, *don't* pan. No movie ever suffered from lack of panorama shots.

"Scenes in Yellowstone Park" was filmed by Wm. E. Jensen of Salt Lake City and received a 1-Star HOME MOVIES merit leader.

Lap Dissolves and other transitional effects should never be used to excess in a motion picture. A lap-dissolve, smoothly executed is a very effective device for introducing a closeup of some object from a long or medium shot; to imply a lapse of time or change of locale; or to be used consecutively in series in a montage treatment to shorten the time required to relate a certain passage in a story that otherwise would be too lengthy, or might slow the pace if treated in straight filming.

Often the amateur, once he masters the technique of making dissolves, will use the effect too often or unwisely, just to see it on the screen. "Rocky Mountain Sundaes" is a typical example of just such error. This 8mm. Kodachrome film, a document of beautiful mountain scenery, employs lap-dissolves altogether too often. Moreover, the device used to produce the overlapping fades evidently jarred the camera at a certain stage in the transition, for on the screen the picture jumps noticeably at conclusion of each dissolve. Some dissolves are only seconds apart, the scenes in between consisting of no more than six or eight frames.

Obviously, it was impossible to apply much editing to this picture in view of the transitional effects which precluded much cutting. It would have been better to rely upon the beauty of the mountain country to appeal to an audience rather than to infuse a measure of

the spectacular by means of dissolves.

Eliminating some of the dissolves and deleting some of the very short scenes altogether, will greatly improve this picture filmed by Al Londema of Salt Lake City and awarded a 2-Star HOME MOVIES merit leader.

Experimental Cine Workshop...

• Continued from Page 407

small end of the cone and inside of this was mounted a standard porcelain lamp socket. A length of pipe soldered to bottom of can serves as handle with the lamp cord running through the center.

As may be seen, a swivel has been soldered to the handle just back of the reflector and this is tapped and threaded to permit mounting on a tripod screw.

For the lamp standard, I use a lightweight camera tripod to which has been added a triple-link made of light chain to brace the legs and hold them at right distance apart when tripod is in use.—Melvin J. Sohn, Plymouth, Mass.

Developing Rack

A satisfactory film rack for tray developing of movie film may be made from the frame of a toy slate. These are usually about 7"x11" in size and are just the size to fit the popular photographic dark-room trays.

Break and remove the slate writing surface without damaging the frame. Then tack a row of brads along the edge of opposite ends of the frames, and space them properly according to the width of the film to be used—8mm. or 16mm. Where possible, use short wooden pegs instead of the nails, and obviate possibility of metal contaminating developing solutions. Frame is ample to hold short lengths of titles or test strips.—Harry Coburn, Chelsea, Mass.



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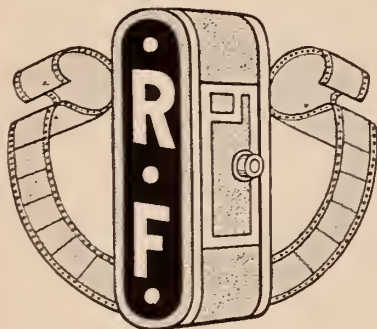
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Your Key To Cine Knowledge

THIS annual index serves a valuable purpose as a handy guide to help you quickly locate a wanted article or news item pertaining to home movie problems which appeared in one or more issues of HOME MOVIES for 1943. If your file of 1943 HOME MOVIES is not complete, copies of back numbers are still available at

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Cine Kodak A, hand crank, F:3.5 lens, \$50.00.
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WANTED

- **BACK ISSUES** of Home Movies magazine for June, July, August, September, November, and December 1936. **GEORGE W. CUSHMAN, 1333 Locust Ave., Long Beach 6, Calif.**

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- **DOUBLE 8MM.** panchromatic bulk film, 100 ft. Weston 24-16, \$3.75; 100 ft. Weston 64-40, \$4.00. Write for bulk film price list. **RITTER FILM SERVICE, 629 Lyman Ave., Oak Park, Ill.**

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- **BUY MORE** War Bonds and yet enjoy Better Films by adopting our inexpensive exchange plan: Silent pictures, \$1.00 reel; sound, \$2.00. Also sell. Free catalogue. Send for Victory Bulletin on selected sound programs, reasonable rentals. **BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.**

PHOTO FINISHING

- **6 OR 8 EXPOSURE** roll finished. Giant size, 30c. Your cartridge reloaded with Weston 64 film, 60c. **THRIFTY PHOTO, Box 46, Southgate, Calif.**

PROCESSING SERVICE

- **MOTION** picture processing. 100 ft., 16mm., 75c; 50 16mm., 50c; 25 ft. 8/8mm., 35c; 25 ft. 8mm., 25c. **RITTER FILM SERVICE, 629 Lyman Ave., Oak Park, Ill.**

TRADING OFFERS

- **TARGET** pistols, revolvers, automatics, accepted in trade on all types of photographic equipment. **NATIONAL CAMERA EXCHANGE, Established in 1914. 86 So. Sixth St., Minneapolis, Minn.**

MISCELLANEOUS

- **STILL PHOTOGRAPHERS!** Before your photos of individuals can be sold with safety, you must have a model release giving legal right to sell the picture for publication or advertising purposes. Model release forms are now available, really printed in authentic legal manner, 50 for 25c (coin) postpaid. **VER HALEN PUBLICATIONS, 6060 Sunset Blvd., Hollywood, Calif.**



To HOME MOVIE READERS

- ◆ on land and sea and in the air
- ◆ in war plants and civilian defense
- ◆ in business and in school

*No matter where or what you are
we extend sincere wishes for a*

MERRY CHRISTMAS
and a
HAPPY NEW YEAR

Watch this space every month in the 1944 issues of HOME MOVIES for important BOLEX announcements.

BOLEX cameras are still available, but in limited quantities. We suggest that you contact your dealer who may be able to supply your needs. If not, buy War Bonds and save for the world's finest motion picture camera for home movies.

GIVE WAR BONDS AND STAMPS THIS CHRISTMAS . . . THE BEST GIFT OF THEM ALL

AMERICAN BOLEX CO., INC.

155 East 44th Street

New York 17, New York

Hometown Christmas

...for YOUR fighting man

He may be half a world away from you and the things that *mean* Christmas to him . . . but even in some strange part of the world . . . there's *one* familiar bit of home . . . *one* thing you both have shared and enjoyed together countless times.

There are MOVIES!

And again *this* Christmas you'll be sharing them . . . for overseas on *every* battlefield and battleship . . . in camps and bases . . . Filmosound Projectors will be clicking off movies . . . reminding your fighting man that the spirit of Christmas *still* lives in the world he's fighting for. And you may share these same films with him . . . and feel *less* lonely for the sharing.

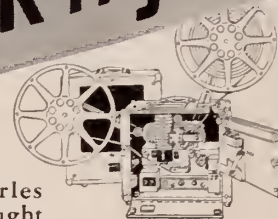
B&H Filmosound Library offers you *and* him a great selection of special Christmas

films. There's *Scrooge*, which is Charles Dickens' immortal *Christmas Carol* brought to life. There are *A Saviour Is Born* and *Child of Bethlehem*, beautiful filmings of the *First* Christmas.

Then, for pure holiday fun, there are thousands of Hollywood comedies, cartoons, shorts to build into a *memorable* Christmas home movie program.

And if you want to see what *your* fighting man in Africa or Italy is doing, get *Battle for Tunisia*, *Axis Crushed in Africa*, *Italy Surrenders* or *Allies Move In*.

Let Filmosound Library help you share Christmas with the boy you love . . . who's far away *this* Christmas. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*



FILMOSOUND V....
An achievement in B&H engineering which maintains high performance standards despite restrictions of critical materials. This projector is now made only for the armed forces.

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We need expert engineers experienced in electronic and mechanical design to help us explore the broad peacetime horizons of Opti-onics. This is a *big* job . . . it takes *big* men. If we're talking to you, write us your whole story and send your photo. We'll set up an interview. Address Chairman, Opti-onics Development, 7100 McCormick Road, Chicago 45, Illinois.

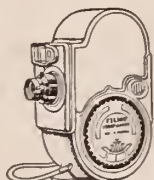
*Opti-onics is OPTics . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate, and entertain.



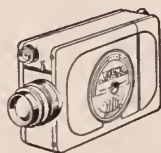
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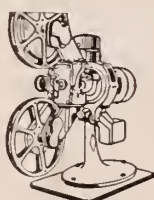
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8MM. PROJECTOR



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